

# THE ATHENÆUM

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No. 2428.

SATURDAY, MAY 9, 1874.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.** 22, Albemarle-street, London, W.—The NEXT ANNUAL GENERAL MEETING will be held at BELFAST, commencing on WEDNESDAY, August 10.

**Professor TYNDALL, D.C.L. LL.D. F.R.S. F.C.S.**  
**NOTICE TO CONTRIBUTORS OF MEMOIRS.**—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—"General Secretaries, British Association, 22, Albemarle-street, London, W. For Section . . . ." If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

G. GRIFFITH, M.A.,  
Assistant General Secretary, Harrow.

**ROYAL INSTITUTION OF GREAT BRITAIN,** ALBEMARLE-STREET, Piccadilly, W.

**RICHARD A. PROCTOR, Esq.,** Author of 'Saturn,' 'The Sun,' &c., will THIS DAY (Saturday), May 9, at 8 o'clock, begin a Course of FIVE LECTURES 'On the Planetary System.'  
**NEVILL STORY MARELLINE, Esq.,** M.A., F.R.S., Keeper of the Mineral Department, British Museum, on FRIDAY, May 10, at 8 o'clock, begin a Course of FOUR LECTURES 'On Physical Symmetry in Crystals.' Subscription to each Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

**ROYAL BOTANICAL SOCIETY, REGENT'S PARK.**

**BOTANICAL LECTURES.**  
A Course of EIGHT LECTURES, 'On the Reproductive Organs of Plants and the General Principles and Systems of Classification,' will be delivered by Prof. BENTLEY, F.L.S., &c., on FRIDAY, May 10, at 8 o'clock, precisely. The Lectures will be delivered in the MUSEUM in the Gardens, and are free to the Fellows of the Society and their Friends.

**ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND.**  
(In which are united the Anthropological Society of London, and the Ethnological Society of London.)

4, ST. MARTIN'S-PLACE, Trafalgar-square, W.C.  
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Treasurer . . . . . Rev. DUNBAR I. HEATH, M.A.  
Director . . . . . E. W. BRABROOK, Esq., F.S.A.

The INSTITUTE will meet on TUESDAY, May 12th, at 8 o'clock p.m. precisely, when the following Papers will be read:—

1. 'On Statistics obtained from Schools.' By Francis Galton, Esq., F.R.S.
2. 'On the Excess of Female Population in the West Indies.' By Francis Galton, Esq., F.R.S.
3. 'On the Extinction of Families.' By the Rev. H. W. Watson, M.A.
4. 'On Ancient Stone Monuments of the Nagas.' By Major H. Godwin-Austen, F.R.C.S.

AN EXHIBITION of GOLD OBJECTS recently brought from Adami, by Messrs. R. & S. Gurnard & Co., will proceed the reading of the Papers.

J. FRED. COLLINGWOOD, Secretary.

**AERONAUTICAL SOCIETY of GREAT BRITAIN.**  
A GENERAL MEETING of Members, for the Reading and Discussion of Papers, will be held at the SOCIETY of ARTS, on THURSDAY, the 14th of May. The Chair will be taken at 8 p.m. Entomologists desirous of Admission may apply to a Member, or to the Hon. Sec. Subscription, 12 s. per annum.

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TUITION, for the Relief of Distressed Artists, their Widows and Orphans. President—Sir Francis Grant, F.R.A. Sir Henry James, Q.C., M.P., will preside at a Dinner, to be held at Willis's Rooms, St. James's, on THIS DAY, SATURDAY, the 9th of May, at 8 o'clock, in aid of the Funds of this Institution. The cost of the Dinner, including Wines, is 1 s.—Tickets can be obtained from the Stewards or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

JOHN EVERETT MLLAIS, R.A., Hon. Secretary.  
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Dean of the School.

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Candidates are requested to send their Names, Addresses, and Certificates of Baptism, with Testimonials of Conduct and Character, on or before the 1st day of August, to CHARLES SHAW, Esq., 2, Essex-court, Temple, London, E.C. Candidates must be Members of the Church of England, Natives of Wales, or of one of the four Welsh Dioceses, under Twenty Years of Age upon the 10th day of October next, acquainted with the Welsh Language, and intending to become Candidates for Holy Orders.

The Candidates will be examined in Welsh Reading, Composition, and Speaking; the Gospel according to St. Matthew and the Acts of the Apostles in Greek; the Nineteenth and Twentieth Books of the Iliad; the Third Book of Thucydides; the Seventh Book of the Aeneid; Xenophon's Anabasis; Cicero de officiis; and Latin Prose Composition. Those who fail in Welsh will not be further examined.

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May, 1874.

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SATURDAY, MAY 9, 1874.

## LITERATURE

MR. ROSS NEIL'S PLAYS.

*The Cid.—The King and the Angel.—Duke for a Day; or, the Tailor of Brussels.* By Ross Neil. (Ellis & White.)

THE same qualities that distinguished Mr. Ross Neil's 'Lady Jane Grey' and 'Inez de Castro' are apparent in the three plays now published. In dignity of language and sincerity of workmanship the new volume is equal to the old, and in construction and consistency it is superior. In two out of the three plays the action, which is simple and noble, progresses, free from all episodic disturbance, to a satisfactory termination. The characters are natural and recognizable, the style is sustained, and a fair amount of interest is excited in the mind of the reader. Of plays written with an obvious view to stage representation, few that have appeared during recent years are superior to 'The Cid' and 'The King and the Angel.' One quality only is wanting to elevate what all must admit to be good work into greatness. This quality is that creative, imaginative, or electrical faculty which all men recognize and none can define,—that power of bringing into sympathetic accord man and the world around him, of baring the heart of a man and presenting to sight the pulsations with which all are familiar. Whenever, through pages, it may be, of rhetoric, this divine faculty is exhibited, the world is quick to recognize it, and the work in which it appears does not fail to win its way sooner or later to reputation. When Marie Beaton, in 'Chastelard,' sees the headsman holding up to public view by the hair the head of the man she loves, and envying him the privilege, hungrily exclaims, "I never did that"—when Tresham, in 'A Blot on the Scutcheon,' dying of the poison he has taken, philosophizes, in a vein of mingled easefulness and bitterness,

There are blind ways provided, the foredone  
Heart-weary traveller in this pageant world  
Drops out by, letting the main masque defile  
By the conspicuous portal: I am through,  
Just through,

—and when Beatrice Cenci, binding up her mother's hair previous to execution, exclaims,

How often

Have we done this for one another: now  
We shall not do it any more,

—the language, extravagant in one case, and hinting at madness, calm and reflective in another, and commonplace, we may almost say, in the third, has a dramatic fitness which genius alone can convey. There is the "touch of nature," the indescribable something which, as a single note out of an entire gamut will set vibrating the glasses in a room, awakens all the harmonies of our nature.

For the absence of this supreme quality of the dramatist from the plays of Mr. Ross Neil the sustained dignity of the work must compensate as it may. If no passage is likely to stir into tumult the pulses of the reader, none will cause a sensation of annoyance, and many will awaken pleasurable emotions. Some scenes in 'The Cid' are thoroughly touching; the lesson of 'The King and the Angel' is agreeably conveyed, and the rather conserva-

tive moral of 'Duke for a Day' is urged by means of a story which, while it is commonplace in its leading incidents, has some very amusing and humanizing scenes.

Conscious, it would appear, of the want of invention he shares with all English dramatists, Mr. Ross Neil does not aim at originality of story. His plots, with the exception of the 'Duke for a Day,' are historical or quasi-historical. In this piece, even, the story of which is but an amplification of the framework of the 'Taming of the Shrew,' the author advances a traditional authority for his facts. Of the three plays he now publishes, the first is decidedly the best. In treating the subject of the Cid, Mr. Ross Neil has, in some respects improved upon the work of his predecessors, both Spanish and French. He fails, indeed, to impart the full sense of the atrocity of which Gomez, the Lozano of the original, is guilty in his assault upon the father of the Cid, does not show with equal clearness the turbulent and aggressive pride of the Spanish nobility, and strips of a portion of its tenderness the character of Gomez. Some of the speeches addressed to the Cid by his father, in the first part of 'Las Mocedades del Cid' of Guillen del Castro, are, however, supremely tender. Such is the soliloquy when Diego is waiting to hear the result of the duel, and finds subject for apprehension in every sound.—

Ay cielo santo!

Y quantas cosas de pesar sospecho!  
Que siento? Es él? Mas no meresco tanto.  
Será que corresponden á mis males  
Los ecos de mi voz y de mi llanto.

So far as regards the closeness and probability of the action, his version of the Cid is an improvement upon the plays of his French and Spanish predecessors. Corneille is tied down by his endeavour to conform to the Unities, and the deeds the Cid is compelled to achieve during the thirty hours to which the French dramatist extended the space allowed by his predecessors for a dramatic fable, are startling. He represents, moreover, the Infanta as in love with the hero, and introduces some scenes of bewailing on the part of the amorous princess, which, with no countervailing advantage, impede the movement of the play. The change Mr. Ross Neil has made in these respects, is wholly advantageous. Less justifiable, perhaps, is the substitution, for the box on the ears administered by Gomez to Diego, which has so exercised French actors and critics, of a blow with the flat of a sword. Our dramatist departs from his predecessors, moreover, in making the king yield so far to the entreaties of Ximena as to banish Rodrigo from his court. It is, accordingly, as a volunteer the Cid joins the Spanish army, defeats his country's enemies, and wins his famous title. The character of Ximena gains rather than loses by the treatment adopted, and the scenes of contest between love for the offender and desire to avenge the offence are highly touching. 'The King and the Angel' is a version of the story of 'Robert, King of Sicily,' which Leigh Hunt, in his 'Jar of Honey from Mount Hybla,' told at length, and commended to future dramatists. Some skill is shown in the treatment: the varying phases of mind of the monarch, who finds an angel in possession of his throne, and himself reduced to companionship with fools and churls, being carefully depicted, and a love interest being

introduced with no great violation of the consistency or probability of the story. The weakest part of the play is probably the character of the fool whose associate King Robert becomes. His moralizings are not very amusing, and the friendliness he demonstrates to the fallen monarch is neither too probable nor too much in keeping with the character he bears.

'Duke for a Day' is the story of a turbulent tailor, who heads the disaffected citizens of Brussels. Wandering, disguised like Haroun Alraschid, about his city, in which he is as yet a stranger, the Duke of Burgundy encounters the ambitious Peter, and listens to an unqualified condemnation of the policy of his predecessors and a statement of the reforms that would be effected were the self-constituted "tribune of the people" once in power. By a device similar to that in the 'Taming of the Shrew,' the tailor is made to believe himself the Duke. Peter's change of character when once in power is more complete than that even of Rabagas in M. Sardou's comedy. He approves the measures he had previously condemned, thanks the ministers he had proposed to impeach, levies new taxes, gives gems of value to court ladies, claps into prison his former associates, and issues a warrant for his own arrest. The moral of this borders, perhaps, a little upon commonplace, but the treatment is effective, and the scenes in which Peter exhibits his delight and bewilderment are both humorous and dramatic.

Mr. Ross Neil's verse is easy and fluent, but is sometimes too elastic. It is difficult to justify such lines as—

It goes with me

As with one that pines for morning light. No more.  
Here let me rest and wait.

Admiration for the dramatists of the Elizabethan epoch leads him sometimes into imitation.

O she is fairer than the star that lies  
A brooch in the morning's bosom—

recalls Marlowe's famous address to Helen:—

O, thou art fairer than the evening air,  
Clad in the beauty of a thousand stars.

The simile of the brooch is weak and commonplace. The negative virtues of the verse are numerous, and it has some positive merits. It is never pretentious, affected, or crabbed, and it is at times both musical and flexible. A few lyrics scattered through the plays have little value in thought or diction. There seems no reason why these plays should not appear on the stage now that a taste for blank verse productions has once more asserted itself. 'The Cid' especially seems suited for representation.

## ALL SOULS.

*Worthies of All Souls: Four Centuries of English History illustrated from the College Archives.* By Montagu Burrows. (Macmillan & Co.)

ALL SOULS COLLEGE has long been conspicuous among the Colleges of Oxford as a non-educational body. With the exception of two or three scholars, it admits no undergraduates within its walls, and all its members either are or have formerly been on the foundation of the College. For this reason, it has always roused the indignation of a certain portion of Oxford reformers, although others see in it

a nearer approximation to their ideal than in Colleges which devote themselves almost exclusively to the training of undergraduates. If the primary end and object of the collegiate system is the education of youth, there is no doubt that the constitution of All Souls is a crying abuse; but if education, however important, is the secondary end of a College, or rather, we should say, if education is more likely in the long run to be promoted by indirect than by direct means, by creating a body of learned men, rather than by creating a body of men bound to impart knowledge to others, then All Souls furnishes, with some considerable modifications, a type which it is desirable to see developed, at least, in some of the Colleges around it. If properly administered, such a college might afford to a select body of the most distinguished among Oxford graduates, a home of learned retirement, and every opportunity for a life of study, as well as a centre from which those whose genius leads them to a more active life can issue forth to the profession of law, or to a literary career outside the University. This is the view which Prof. Burrows, himself a Fellow of All Souls, brings out in the present volume, although at the same time he does not attempt to decide the question between the two systems. He simply gives an honest unpretentious historical account of the College from its foundation, and of the distinguished men who have at various times been found among its Fellows, leaving the reader to judge whether it has fulfilled the intellectual end for which it was intended by its founder.

Prominent among the Worthies of All Souls, and deserving the first mention, is the founder himself, Archbishop Chichele. Born in 1362, educated at Winchester and New College, under the eye of William of Wykeham himself, he soon showed himself an apt pupil of his distinguished master, with whom he lived for many years in terms of personal intimacy. After a successful career as an ecclesiastical lawyer, he became, at a comparatively early age, the trusted agent and minister of Henry the Fourth, who obtained for him, first, the Bishopric of St. David's, and afterwards the Primacy of England. In this difficult position he seems to have steered his course with ability and a spirit of independence, amid the conflicting claims of Church and State. He was jealous of English liberties, and, at the same time, he was a loyal, obedient subject of the Pope. "He was thorough-paced in all spiritual Popery," says Fuller, in his 'English Worthies.' This point in the character of the Archbishop is extremely displeasing to Prof. Burrows; and the view taken of his submission to Rome, when he considered Rome to be speaking with authority, is rather a narrow and one-sided one. For a man in his position, Primate of England and the trusted favourite of the king, to have given way when he might have with the greatest ease shaken off the Papal yoke, showed, at least, humility and self-control, whatever we may think of the actual rights of the question. Chichele not only yielded precedence to the Papal legate, but used all his influence to obtain the abrogation of the Statute of Præmunire by the House of Commons. This act of submission to an authority which he regarded as having a right to command, Prof. Burrows regards as a "weakness," a "degra-

dation," a "failure," and rather ungenerously hints that the Archbishop would have been more manly and persevering in his independence if he had been of noble blood, instead of being the son of a tradesman. It is impossible for an historian to judge of the character of leading men if he considers them apart from the religion they profess: Chichele was a thorough Papist, and, therefore, is not to be judged by a Protestant standard; a man who founded a college, of which one of the main objects was the saying of Masses, would naturally regard any sort of revolt against Rome as an act of disloyalty and treason.

The College seems to have sailed pretty smoothly through the troublous times of the Reformation. The Warden and Fellows in the reign of Henry the Eighth, forty-one in number, took the oath of allegiance, one and all, to the king as the Head of the English Church. Poor Archbishop Chichele must have turned uneasily in his grave when he heard his little family all swear that "the Bishop of Rome, who in his Bulls usurps the title of Pope, and claims for himself the headship of a supreme pontiff, has no higher jurisdiction granted him by God in this realm of England than any other foreign Bishop," and when they promised that none of them would "hereafter, in any public or private discourse, mention the said Bishop of Rome by the title of Pope or Supreme Pontiff." As a reward for their fidelity they obtained a share in the spoils of the monasteries, and seem to have departed somewhat from the rigour of the early rule, for in 1541, in consequence of a complaint of certain scandals among the Fellows, Cranmer holds a Visitation of the College, and issues a series of Injunctions, which seem to hint at growing abuses.—

"The Warden and Fellows are to wear gowns reaching to the heels, shirts that are plain, and not gathered round the collar and arms, or ornamented with silk. Dogs are to be rigorously excluded from the College. Penalties are imposed for absence from College, insubordination, quarrels and intemperance: for which there are no less than four different names with a saving clause at the end: *comotationibus, ingurgitationibus, crapulis, ebrietatibus, ac aliis enormibus et excessivis comensationibus*. No private servants are to be kept, no lads to reside in College. Newly elected Fellows are not to be required to entertain the rest. But, above all, there are no less than four clauses devoted to the practice, which had crept in, of taking money for the Resignation of Fellowships."

During this critical period, the Warden was one Warner, a man of pliant and able character, of easy conscience, and very considerable powers of management. He adopted without any difficulty the changes introduced by Henry the Eighth and the more advanced Protestantism of Edward the Sixth. During Queen Mary's reign he bowed his head before the storm, and retained his wardenship during the first two years after her accession. But he had committed himself too completely to the party of the Reformation to be able to re-assume the character of a devoted Papist, and he therefore had to retire from office for a while, though, strange to say, he at the same time retained his ecclesiastical preferments. But Mary died a few years later, and happier days smiled upon him. He was restored to his office by Queen Elizabeth, built himself more comfortable quarters in the College than the warden had formerly inhabited, and died

at his post at a good old age. His career was a typical one, and shows the temper of a large proportion of ecclesiastics and noblemen of the time of the Reformation. Two distinguished jurists, both Fellows of All Souls, Sir John Mason and Sir William Petre, held the post of Privy Councillor through the reigns of Henry, Edward, Mary, and Elizabeth, not considering the religious question of sufficient importance to interfere with their official position.

We cannot attempt to trace the history of the College during the peaceful reign of Elizabeth or the stormy times of the Civil War. It seems to have been alternately compliant and determined in its dealings with the dominant party. Archbishop Laud dealt with All Souls in the same high-handed fashion, which was the general characteristic of his policy. He came into direct collision with it by an attempt to thrust upon the College as Fellow a man who certainly had the highest claims, on the ground of personal authority, to be elected into their society. Jeremy Taylor was, however, a Cambridge man, and the Statutes of the College required three years of study at Oxford, and so the Fellows very rightly rejected him. It was during this period that All Souls made its only attempt in an educational direction. Towards the end of Elizabeth's reign it began to admit poor scholars (*servientes*) within its walls, and, in 1612, had as many as thirty-one of these resident in College; but they soon dwindled away amid the troubles of the Civil War, and we hear nothing more of them afterwards.

Prof. Burrows gives us some interesting information about the history of Oxford during the Civil War. He tells us that it is quite a mistake to suppose that the Colleges willingly offered their plate to be melted down for the King's service. Charles certainly put his demand in the shape of a request for a loan, but such a request was a demand none the less, issued as it was by a King in the midst of his Court, and a General in the midst of a camp, and at a time that Oxford was the headquarters of the Royalists. Probably, public opinion was much divided even in the most loyal colleges. Some enthusiastic friends of the King may have been willing to make the sacrifice, either from personal affection to their Sovereign or from hatred of the Puritans; but the majority must have parted very reluctantly with their priceless heirlooms. Of All Souls itself Prof. Burrows says:—

"It will require no stretch of imagination to conceive the feelings with which the inventory was taken for the last time, and the treasures of art, chiefly the gift of members of the College, which had been collecting for two centuries, sent off to the melting-pot. This time the 'treasury in the Tower' was clean swept of all the 'faire basons,' 'faire flagons,' 'faire goblets,' and 'faire salts double guilt,' the 'cupp double guilt, with a cover which hath a piece of St. Michael upon it, given by Warden Keyes (1442), and the neste of twelve boles silver, the first having a foote and a gill-flower in the bottom,—and many other equally precious and no doubt beautiful things,—of these not one has survived the sacrifice of January 19, 1642-3."

Sheldon, who was Warden at the time of Charles's defeat, was removed by the Parliamentary Commissioners, most of the Fellows were expelled, and their places filled by



nominees of the Parliament. But even during the critical period of the Commonwealth, All Souls was not destitute of distinguished men among its Fellows. Thomas Sydenham, the physician, was one of those imposed upon the College by the Parliamentary visitors, and Christopher Wren had been eight years a Fellow at the time of the Restoration. We will not follow Prof. Burrows through the rather eventful history of the College, since the time when Sheldon was restored to the wardenship on the return of Charles the Second only to become immediately afterwards Bishop of London and Archbishop of Canterbury: it is enough to say that during the Stuart period the system of the corrupt resignation of Fellowships became the very general custom, in spite of the efforts of visitors of the College to suppress it, that the Court from time to time recommended to the College some *protégé* of the Crown or the Archbishop of Canterbury, and that from this interference there probably arose that preference for men of good family which has been charged on All Souls. It was natural that those royal nominees should not be men of very distinguished talent, and that in their election of other Fellows, they should have a leaning to men of gentlemanlike birth and cultivation rather than to those of eminent intellectual qualification. Hence in all probability arose the calumny, the truth of which Prof. Burrows indignantly disclaims, that in the statutes of the College is inserted a proviso that the Fellows are to be *bene nati, bene vestiti, mediocriter docti*. On his own showing, however, the supposed proviso has a sort of mythical truth: it represents an oral tradition which was long observed in the College, and even in recent times was by no means wholly extinct. Among modern undergraduates the same myth is embodied in the belief that, before an election at All Souls, the candidates who head the list are asked to dinner; that one of the dishes is always cherry pie, and the various candidates are carefully watched to see whether they dispose of the stones in the gentlemanlike manner that good breeding dictates, and that they are accepted or rejected accordingly.

Among the Worthies of All Souls must not be omitted one to whom Prof. Burrows devotes a special Appendix—the All Souls Mallard. It is stated that on the foundation of the College, an overgrown mallard was found in a drain when the foundations were being dug. Prof. Burrows gives a rationalistic interpretation of the legend, and suggests that what was found was not a mallard, but a seal of one Malard, a clerk, with a nondescript bird for its device, and that thence arose the story. At all events, the Mallard was for some centuries celebrated every year in the most festive manner. A pretended search was made for the mallard in every part and portion of the College by a procession, headed by a "Lord Mallard," elected for the occasion, and accompanied by six officers appointed by him, with white staves in their hands, and medals hanging on their breasts, tied with large blue ribands. This solemnity was accompanied by an equally solemn orgie, and by a song, of which the chorus to each verse ran as follows:—

O by the blood of King Edward,  
O by the blood of King Edward,  
It was a swapping, swapping Mallard.

It was only in recent times that the singing of the Mallard song at All Souls died out.

The reader will find up and down the pages of Prof. Burrows's book a number of quaint stories and useful scraps of information regarding the history of Oxford. It is written throughout with moderation and judgment, except when its author touches on religious topics. In his estimate of the Worthies of the College, he is, with this single exception, singularly dispassionate and unprejudiced. If some of those whose merits he enlarges upon are scarcely known to fame outside of Oxford, this is, perhaps, all the more reason why he should seek to claim for them the place in history to which their worth and talents entitle them.

*The History of Japan, from the Earliest Period to the Present Time. Vol. I.—To the Year 1864. By Francis Ottiwell Adams. (H. S. King & Co.)*

THE interest taken by the Japanese in everything foreign has been fully reciprocated by the English public. Since the conclusion of the Treaties in 1858, book after book has appeared on the manners and customs of the Japanese, and the volume before us is the first instalment of the second work on the history of the country which has passed through the London press in the course of the last few months. The subject is one well worthy of attention, and doubtless the time will before long come when much that is indefinite in the information we now possess will be made precise, and that which is obscure will be cleared up. At present the Japanese officials have not sufficiently overcome their jealousy of foreigners to be willing to initiate them into the mysteries of native politics. We know more now of the constitution of Japan than we did when we made a treaty with the Tycoon, believing him to be the temporal Emperor; but there is much that is still hidden from our sight. Up to a certain point information is freely given us, but beyond that point we are not permitted to peer. We see riots break out, rebellions become formidable and disappear; we ourselves are the victims of a constantly changing policy; one day favours are forced upon us, and the next they are greedily seized at again; a complete revolution of the political system of the Empire has been effected beneath our eyes, and yet none of us can tell whence come all these alternations or whether they tend. We can only watch the effects; we know little or nothing of the causes which produce them. Japan as seen by foreigners is a very different country from Japan as known by the natives. As the knowledge of the language becomes more general, the veil which is at present before our eyes will, no doubt, be lifted. Little by little we shall gain an insight into matters which are now mysteries to us; the secretiveness of the officials will then be of avail no longer, and even the national budget will have to bear the light of day.

Towards this much-to-be-desired consummation Mr. Adams's book is a most important step. The information it contains on most points is full and accurate, and it is put together in a clear and interesting shape. Having been for some time *Chargé d'Affaires* at Yedo, he has drawn from the archives of the

Legation the best authenticated records concerning the events with which he deals; and in Mr. Satow, the well-known Japanese Secretary, he has found the safest and best-informed guide it was possible for him to follow in everything relating to purely native affairs. The title he has chosen for his work is, to some extent, a misnomer. It is, in reality, a history of events from 1854 down to the present time, seventy-eight pages only being devoted to the longer period, reaching from the creation of the world to the visit of Commodore Perry; and we are content that it should be so. It is not easy to feel an interest in the constant assassinations of people about whom we know nothing, and the ever-recurring outbreaks against rulers and usurpers whose antecedents are as difficult to understand as their names are to pronounce, of which the early history of Japan principally consists; and we are, therefore, grateful to Mr. Adams for giving us a sketch only of the primitive constitution of the Empire, of the rise of the great families of the Hei and Gen, of the institution of the Shogunate, and of the ultimate establishment of the feudal system. But it is far otherwise when we come to his account of Japan since the conclusion of the first treaty with foreigners. The time is so recent, so many tragic events have occurred, and such mighty changes have been effected, that the story becomes one of absorbing interest.

The seclusion in which the Japanese had entrenched themselves for so many centuries was rudely broken in upon, when, in 1853, Commodore Perry arrived at Yedo with the declared intention of making a treaty with the Emperor. The suddenness of the demand and the near approach of the American vessels to his capital frightened the Shogun not a little, and, knowing that the Mikado and his advisers were strenuously opposed to any foreign intercourse, he determined to pass himself off on the Commodore as "His Majesty the Temporal Sovereign" and to execute a treaty with him, with the double object of gaining time and of giving the Mikado an opportunity of ignoring the convention should he at any time be powerful enough to do so. The Commodore fell into the trap, as did also, subsequently, the envoys of the European states; and hence arose all the difficulties, bloodshed, and complications which marked our relations with Japan during the period from the opening of the country to the suppression of the Shogunate, of which the advent of foreigners was the moving cause. The present volume does not reach to this point, but closes with an account of the murder of Major Baldwin and Lieut. Bird and of the execution of their assassin. We shall not attempt to follow Mr. Adams through his history of the stirring incidents with which he deals, but we can confidently recommend his volume as containing an accurate account of events more strangely weird and more pregnant with startling results than anything to be met with in the history of modern times.

*The Life of Thomas Wentworth, Earl of Strafford and Lord Lieutenant of Ireland. By Elizabeth Cooper. (Tinsley Brothers.)*

THOMAS WENTWORTH, Earl of Strafford, may be described as one among all men most

miserable. The colossal features of his character are surpassed by a fate, tragic both in life and death, of proportions even more gigantic. He served a master who compelled him to undertake the most unpopular tasks; and who sacrificed the servant to the hatred he had incurred in his master's behalf. Strafford never enjoyed health; for his life was one long contest with the tortures of disease. The paroxysms of a passionate egotism denied him peace of mind. The result of his exertions, and of his career as chief governor of Ireland, was the Irish massacre of 1641. He provoked that outbreak by his policy of pitting the Irish Catholic against the Churchman, and of deceiving both parties to enrich King Charles. The contention over his death produced the great Civil War; and even "that full and perfect comprehension of his being," which Strafford craved, has been refused. The sham-contemporary chronicle, in which we must include Rushworth's folios, with Nalson's and Whitelocke's compilations, still successfully obscures the crisis of his fate; and his heroic efforts to save his master and himself are kept out of view, to conceal the King's complicity in that crime for which Strafford died.

Mrs. Cooper, in her recently published book, has, we regret to say, missed her opportunity; for disregarding the hints contained in Mr. Forster's later historical works, and in Mr. Sanford's admirable 'Studies of the Great Rebellion,' she has failed, just where her life of Strafford ought to have been most valuable, in the account of his condemnation. She repeats all the stock errors into which her predecessors in this inquiry have fallen. She affirms that the Attainder Bill was hurried through Parliament by Strafford's enemies, though it is evident, from D'Ewes's MS. Diary, that the Bill was advocated by Strafford's friends, and afforded him a chance of safety by the delay it caused, and by the breach it created between the Lords and Commons; while she omits to notice the active partisanship which the Peers exhibited towards Strafford, and the confident expectation of his escape that existed during the trial. These are, however, omissions comparatively slight: the chief error into which the author falls, is that she describes Strafford's condemnation from a wholly misplaced point of view. She tells us much about the aspect which that event assumes to her, but nothing about the aspect which that event assumed to the people of the time; yet the real question to be solved is not whether Strafford's death was according to the dictates of abstract justice, but whether he could possibly be left alive whilst Charles was on the throne, during the spring and summer of 1641.

Our author, accordingly, treats as naught the one charge against Strafford for which, according to the popular feeling, he lost his head, namely, the charge that he advised the King to employ Irish soldiers "to reduce this kingdom." She adopts the accepted method of regarding this accusation, namely, that the suggestion, if made at all, was at the worst a hurried proposal, prompted by the heat of discussion; that it was but a passing fancy, not heard of before, and not repeated afterwards, existing but for a moment in the Council Chamber on the 5th of May, 1640. The charge did not assume that form to Strafford's fellow-subjects.

That project they had heard of both before and long after that date: and it was the general expectation both of England and Scotland, from the spring until the autumn of the year. Pym's words, spoken at the opening of the Long Parliament, "now our fear is from Ireland. The Irish army is to bring us into better order. We are not fully conquered," fell on hearers who well knew what he meant. They all knew that boastful expressions regarding the service which the Irish army might do for the King in England, used by Strafford and his associates, had been reported to the Short Parliament; and that the effect of that report had been so "to damp" the Commons as to provoke, among other causes, the dissolution of that assembly (Warwick's Memoirs, p. 146; D'Ewes's Diary, Harl. MSS. 162, p. 5). Pym's hearers also knew that the call of the Long Parliament had been compelled by a petition to the King signed by all the City of London, in concert with a petition from several influential noblemen, praying that "Irish and foreign forces" might not be brought into England; and they all must have read the manifesto published by the Scotch nation, when they crossed the Border, warning Englishmen against that design. The slightest whisper of such a project must, we need not point out, have spread like wildfire through the land. The subjects of King Charles were but too well prepared to give it credence.

The three most signal events of the year 1640—the breaking up and the recall of Parliament, and the Scotch invasion, events which led directly to Strafford's trial—thus turned upon that project of subduing England by the aid of the Irish army. They might have been appealed to in proof of that accusation. But if this was the case, it may be asked, how is it that the notoriety of that project and the influence which it exerted upon such conspicuous historic incidents are circumstances not referred to by any one of the numberless narrators of Strafford's fate?—how is it that they have been passed over, until now, unnoticed? Again, why was that charge relating to the Irish army, even to the end, left in a measure unproved and undisclosed in Westminster Hall, while outside those walls it was the subject of popular belief? The reason is obvious. The publicity of the scheme, the widely circulated knowledge of its existence during the chief part of a whole year, made the design almost incapable of proof without exhibiting the criminality of the King. If that design was proved to be no chance suggestion, but an organized and openly recognized affair, then he must have given to it his sanction. More than that, was not the King evidently, as Milton styled him, "the chief author" of the plot? Instead of making "an example to all posterity" of the conspirator, he had, on the contrary, given Strafford first a commission to land the Irish army in England, and then had made him General of the English army; and that Strafford had received these appointments, his fellow-subjects were perfectly aware.

The difficulty of disconnecting the guilt of the King from the guilt of his minister is revealed by the following incident at the trial. One of Strafford's friends avowed in Westminster Hall, that the officers of the English army in Yorkshire had during the previous autumn confidently expected the arrival of the Irish on the north-west coast of England.

What stronger evidence of the reality of Strafford's proposal to turn his men against England could be given? But the counsel for the prosecution, instead of catching at that statement, hurriedly put it aside, with the remark, that "common fame was a horrid witness."

But common fame, throughout the proceedings against Strafford, became more than ever "a horrid witness"; an abiding terror haunted the public mind, that the project of the last year was not a thing of the past, but imminent even then, even whilst the Attainder Bill was before the Lords. Strafford's well-drilled army, which lay around the port of Carrickfergus during the summer of 1640, still lay there, ready for embarkation; the King still refused to disband that army; the commission appointing Strafford its general was not revoked. With so palpable a danger in sight, could his death be anything but a necessity?

And, as if to clench this feeling, came the rumour of the "Army Plot." The English forces, it will be remembered, lay, from September, 1640, to August, 1641, in Yorkshire, facing the army of the Covenanters, who held the north of England as the prize of victory; circumstances which, of course, added to the general anxiety of the moment. But that anxiety naturally became a panic when Parliament was warned by the chief military conspirator, that the King had tampered with the officers of his army, and had arranged for its immediate march upon London to overawe the City and the Legislature. Many historians have commented upon this plot, but its full horror has not been explained. The English army, when in pay and discipline, was the terror of all, except the enemy; but if it caused wide-spread misery when under the best of circumstances, what would have been the conduct of those unpaid soldiers during their revolutionary progress through the land? And to the desolation they must have effected of necessity, [it was proposed to add intentional desolation, to prevent pursuit by the Scotch. That pursuit, however, would certainly have occurred. The Scotch army must have chosen for their route the unspoiled districts of the country; and thus the face of England would have been scored over from north to south by two broad tracks of destruction. This must have been the result of the Army Plot, even if it had effected all that the King hoped without resistance, and the plan had been carried out with the least possible cruelty. Rumours of this design were circulated throughout London during the chief part of Strafford's trial; then came its complete revelation to Parliament; and then, at last, in the very crisis of his fate, palpable symptoms appeared that the King was tampering, not only with his military officers, but with the officers who had charge of Strafford in the Tower, in order to procure his flight across the Channel to the Irish army, of which he was still the general, and with which, as was well known, he had been in constant communication.]

These are but some of the terrors that agitated London during the spring of 1641. Mrs. Cooper, however, ignores them all; she treats the excitement against Strafford as a mere fancy; and she censures the judgment passed on him by a standard of theoretic propriety,



applicable only to a period of absolute calm. On the contrary, the execution, under the sentence of a legal tribunal, in that season of dismay, of such an instrument for mischief as Strafford, while such a monarch as Charles was on the throne, was a death, not beyond the law, but within the law, as far as possible.

The view we take of that event, and of the importance to be assigned to the long and widespread notoriety of Strafford's project of reducing England by the help of the Irish army, affects, we must admit, not Mrs. Cooper's book only, but the works of all her predecessors in that field of inquiry. And it may, indeed, seem presumptuous to affirm that such historians as Hallam, Brodie, and Mr. Forster, in not having recognized the publicity of that design, have failed to appreciate the true aspect of the trial, and the true relative positions in that great drama which the King and Strafford bore towards each other and towards the community. Still the view we have taken is based, not on vague surmise, but on statements contained in so well known an authority as Warwick's 'Memoirs,' and in public documents, such as the petitions presented to the King at York, September, 1640, the Manifesto published by the Covenanters, and the evidence given at Strafford's trial, as chronicled by Rushworth.

Our author treats with justifiable indifference those accusations of licentious conduct on which Strafford's biographers have been too prone to dilate; but had she carried her investigations further, she might have freed his memory from the worst charge of this nature, namely, the intrigue with Lady Loftus, which tempted him, as was alleged, to persecute and ruin her father-in-law, the Lord Chancellor of Ireland. For had Mrs. Cooper studied the Radcliffe correspondence, she would have seen that the Chancellor circulated a statement that a marriage had been arranged by Strafford between one of the children of Lady Loftus, and his eldest son; a statement which is confirmed by the fact that the object of Strafford's contention with the Chancellor was to extract from him "certain assurances of land to the issue female" of that lady's husband, Sir Robert Loftus, the Chancellor's eldest son (D'Ewes, Harl. MSS. 162, p. 126). The mere possibility of such a statement goes far towards proving that Strafford's intimacy with Lady Loftus was not of a criminal nature; for though a proposal of marriage between a son and the daughter of a mistress might be an arrangement appropriate to the hero of a French novel, it would have seemed intolerable to the severe and haughty Strafford. Much misplaced sarcastic inference, also, has been levelled against him by his biographers, based on the mistake into which they all have fallen of marrying Lady Loftus to Sir Adam, instead of to Sir Robert Loftus. This mistake Mrs. Cooper has not corrected; and she even repeats a somewhat comic blunder which Mr. Forster commits, tempted by his over-zeal to disparage Strafford, and based on the following bit of London gossip, forwarded for Strafford's amusement at Dublin in January, 1637. Strafford was told that "my Lord Wentworth hath been at Court," and that he had cast such wicked looks at one of the ladies in the Queen's withdrawing-room, that tears and public scandal were the result. Mr. Forster credits Strafford with this irregularity; not observing that it

was a most unlikely thing that a stale story of his own misdeeds should have been revived to divert Strafford, as five months had elapsed since his last visit to Whitehall, and overlooking the existence, simultaneously with the Lord Wentworth known by us as Strafford, of a Lord Wentworth, the first Earl of Cleveland, who was, as is pointed out in *Notes and Queries* (2nd Ser. x. 382), the real offender.

Strafford's life and character, where her authorities are to be depended upon, have been delineated by Mrs. Cooper with such ability and fairness, that we regret to be compelled to limit our commendation of her work to these few words.

*Etruscan Researches.* By Isaac Taylor, M.A. (Macmillan & Co.)

It is impossible at present to pronounce a final judgment upon the value of Mr. Taylor's theory. There are considerable blemishes in this first edition: the frequent occurrence of Persian and Arabic words, under the mistaken idea that they were Turkish, has been pointed out by Prof. W. Wright in this journal. Such dangers beset the unwary philologist, whenever he has to use a language whose history he has not fully mastered; he must do so at times, or life would be too short for comparative research; but the seeker would be wise in such cases to submit his results to some real expert before he prints them. These mistakes, however, do not touch the essence of the work; other and genuine instances may perhaps be procured to take the place of those which certainly prove nothing. But the greatest fault of the book to our mind is, that Mr. Taylor has not (except incidentally in a very few cases) given any account of the phonetic laws of the languages assumed to be cognate, nor any sketch of their grammar and formative system; and yet these make up the standard to which Mr. Taylor knows, as every scholar knows, that he must appeal for his identification of languages. He says in his preface that he "had hoped to have added an appendix, dealing with the laws which regulate phonetic change in the several Ugric languages; but space and time have failed me." This is to build a house without having space or time to lay the foundation. It is true that he refers to "the two treatises which Dr. W. Schott has written on the subject." But this is nowise sufficient: for these linguistic facts are required at every turn to test the value of the evidence adduced; and the student cannot be referred off-hand to works little known and not very accessible. Elsewhere in the preface Mr. Taylor says that he has "avoided technical language, and endeavoured throughout to introduce such popular explanations as might make the book intelligible to any ordinary educated person." We submit that this is to begin at the wrong end. Such a theory as Mr. Taylor maintains should have been approved to scholars first, and then popularized. The author of 'Words and Places' seems to have been misled by his undoubted power of writing a book at once scholarly and popular, into attempting what is not yet possible with Etruscan.

Another point must not be overlooked in estimating the value of Mr. Taylor's results. Where many different and independent solu-

tions of a problem have been given, it is needful for a new *Oedipus*, not merely to set forth his own answer to the riddle, but to show also that the others are wrong, or at least that his answer is preferable to them; otherwise he has merely added another guess and not given a final explanation. Mr. Taylor has not attempted to show that his Turanian hypothesis is better than any of the old Indo-European ones; so he will hardly have convinced his rivals. It is possible that the Earl of Crawford and Balcarres may still believe that *κόγξ ὄμπαξ* is to be "read simply as *Gang zu ambachs*, 'Go (gang) to your (practical) duties,' i.e. 'go about your business.'" Perhaps past solutions may be thought hardly to need much refutation. But surely till Corssen's proof that the Etruscan is after all an Italian dialect has been brought out, Mr. Taylor's theory can claim but a provisional acceptance. Corssen may succeed, or he may not; the task is one of extreme difficulty, owing to the scantiness of good grammatical evidence; but if Etruscan can be proved to be Italian at all, the proof may fairly be expected now from one whose knowledge of the dialects of Italy is so exceptionally great; and a sound method may be still more safely calculated upon from so distinguished a *Sprachforscher*.

Mr. Taylor believes that Etruscan is a member of that Altaic (or, as he calls it, Ugric) class of Turanian, which includes the languages of many tribes of Arctic Europe and Siberia, of the Turks and their kinsmen of Central Asia, of the Hungarians, and others. He does not, of course, derive it from any of these, but supposes it to part off from an origin common to it and them, and at an earlier period than any of the rest; in these languages, therefore, he seeks for the words, which, altered as they are by inevitable phonetic change, he still thinks are radically akin to Etruscan. To this view he was first led by the words on a pair of dice discovered at Toscanella as far back as 1848, which were marked, not with pips, but with monosyllables, which he reasonably assumes to be Etruscan numerals; as such they have been interpreted before, on Indo-European analogies, perhaps not with much success. Mr. Taylor calls them (p. 159) "clearly and decisively Ugric"; and discusses them in his fifth chapter, which seems to us perhaps the least satisfactory part of his book. First we object to the importance which he assigns to numerals in such an investigation. Thus, he says (p. 158), "in all languages, numerals are among the most unerring indications of linguistic affinity." Now in languages where their history can best be studied, numerals appear to be most liable to phonetic decay. They are in so much use that they get rubbed down more than other words. Take *chatur*, *tétrapes*, *quattor*, or *panchan*, *πέντε*, *quinque*; we should hardly believe that Sanskrit, Greek and Latin were cognate from such examples as these: or take *eka*, *εἷς*, *unus*, where there is complete variation. It is quite true that in other cases there is a very close resemblance; but not greater than is elsewhere found between the numerals of utterly alien languages, Indo-European and Semitic; a resemblance which must probably be explained by the fact that numerals are among the first words which must be learned for commerce with foreign nations; and hence accidental

resemblances result in a closer identification. We must learn the phonetic laws of two different languages from other sources; then we can perceive the essential identity of their numerals under much apparent diversity; we must not begin with the numerals. Our second objection is to the method by which he explains these names on the dice. He considers that they must be fragments of ancient words denoting members of the body—such as finger, hand, arm, toe, foot and eye—"upon the analogy of all known languages." We might at least expect some proof of so sweeping a statement. But on this axiom Mr. Taylor proceeds. Finger is to denote one; hand, five; arms, two; which, if arbitrary, is at least intelligible; but we are puzzled to see the connexion between three and a foot, or four and the eye; six comes, prosaically enough, from five and one. Words in some Ugrić dialects are then found for these parts of the body, from which these numerals are to be derived: thus *mach* is "one," from *amukon*, Tungusic for a finger: and all is done. We really do not think that even any previous explorer of the Etruscan mysteries has struck out a more wonderful method.

In some of his details Mr. Taylor is more convincing. We think that he has interpreted rightly the four words found on many tombs in different combinations: he makes *ril* = years, *avil* = age, *leine* = he lived, *lupu* = he died. It is rather ominous that the two words which have so long been accepted as the one certainty of Etruscan interpretation (*avil ril* = uixit annos) should now be shown to have a different meaning. Mr. Taylor's method here is not strictly linguistic; he takes all the combinations in which it seems possible that such words could occur in an epitaph, and then, by finding which do occur together and which do not, he eliminates their possible meanings. He confirms the view that the well-known termination, *-al*, is a matronymic, not a patronymic. This is important to his ethnologic evidence. The further attempts to explain in the bilingual inscriptions the apparent translation of an Etruscan matronymic by a Latin agnomen are ingenious, but not convincing. Mr. Taylor oddly tries to connect the Etruscan prænomen *Vele* with the Latin *Caius*, by supposing that *Vele* = Yenisieian *ful*, the handle of an axe, while *Caius* might have been referred by a Roman to the Latin word *caja*, a cudgel. He should have remembered that the Roman name was *Gaius*. Elsewhere he trips in his Indo-European philology. Thus, at page 315, he identifies *âvepos* with *ventus*, though the Sanskrit *vâta* might have shown him that the *n* in the latter was not radical. He strangely says, that "no Aryan etymology" has been found for *arbitr*, or for *populus*; and surely *ager* has better affinities than the Lapp *aker* (p. 333).

We turn with pleasure to what seems to us by far the best part of the book—the comparison of the Etruscan physical and mental type with that of known Turanian races. Physically, they seem to have been unlike the other Italians—short, high coloured, with curly hair, the figures on the early Etruscan works of art correspond to the "pinguis Tyrrhenus" of Virgil, and undoubtedly resemble the Mongolian tribes of Northern Asia more than any Indo-European race. Of all their customs, none is more certainly

known than the honour which they paid to the dead. Their tombs, as Mr. Taylor vividly describes them, and as they may be seen in the engravings of Mr. Dennis's 'Cities of Etruria,' were distinctly places for the dead to live in, consisting of a central hall surrounded by chambers, in which the dead were laid, with all the appliances of life, upon couches carved in the rock. Even the beams and rafters of their earthly home were diligently wrought in the stone roof of their more abiding house. An outer vestibule was appropriated to the funeral feast, which was held at certain seasons in honour of the many past generations. These tombs still remain in countless numbers, almost the only representatives of the old Etruscan cities, which were doubtless formed of more perishable materials. This belief in the existence of the spirit after death,—first shown by these material offerings so long and so faithfully rendered,—is, according to Mr. Taylor, the gift of the Turanian race to the religious thought of the world: and as he holds the Medes to have been Turanians (for which there is other proof), we obtain the line—through Medes, Persians, and Hebrews—by which this belief has descended to ourselves. Besides these cave-tombs (the nearest analogies to which are to be found in Lycia, which must also, on this hypothesis, be regarded as Turanian), there were the simpler tumular sepulchres—apparently identical in purpose, though with less elaboration of detail—with chambers approached by a long low passage (as in the pyramids), but slightly below the surface of the earth. Here, as Mr. Taylor says (p. 45), seems to be a very remarkable "survival of the low entrance-passage, some ten feet in length, through which the Laplanders, or the Esquimaux of Greenland crawl into their winter huts. In the absence of a door, some such contrivance is necessary to keep out the wind and maintain the temperature of the interior." The sepulchral mound, he holds, preserves the memory of the tent, covered over with earth to keep away beasts of prey, in which the dead owner was left; and from the ring of stones round the tent, while still in use, to keep the skins which roofed it firmly down, he derives, most ingeniously, the stone circles which remain to perplex antiquaries in so many lands. As he well says, "the very uselessness of the stone circle conclusively proves it to be a survival of something which was once an essential portion of the structure." Of course, when it became merely conventional, it was the more likely to be modified in shape—to become a low wall, as in Etruria, or the upright stones, with a third upon them, as at Stonehenge. The stone avenues which sometimes occur, leading up to the circles, would, on the same principle, be the conventional relic of the underground approaches to the huts.

Another argument for the Turanian affinity of the Etruscans is drawn from their practice of tracing descent through the mother; this seems to Mr. Taylor a relic of primitive exogamy, which, in its turn, he traces up to polyandry, of which he finds traces in nearly all the Turanian peoples. He thinks that if all the members of a tribe had marital rights over the women, the only method of obtaining exclusive rights would be to carry off a woman from a neighbouring tribe. It

seems to us, on the whole, simpler to regard exogamy (with Mr. Maclaren) as a result of the feeling that all the members of a tribe were of one blood, so that marriage within the tribe seemed to be within a forbidden degree. But it is not necessary to discuss the point further, because it is not clear that polyandry was specially Turanian. A much worse argument is that Ugrić peoples are regularly found alone, separated from their congeners by alien races; and, therefore, as the Etruscans were alone, they were Ugrić. Some rather strange conclusions might be reached on this principle.

The names attached to the figures of supernatural beings found in the very spirited designs on some Etruscan tombs (of which this book contains some admirable illustrations) furnish Mr. Taylor with results to which he appeals with great confidence, but which need more thorough testing before they can be safely regarded as more than curious coincidences. The most striking is certainly his identification of *Kulmu*, as the spirit of the grave, with *Kalma* the ruler of the lower world in the Kalevala, the great Finnish epic. The analogies for *Vanth*, who is supposed to be the Angel of Death, have mostly broken down under Prof. Wright's criticism. *Hinthial*, which undoubtedly means a spectre, is plausibly connected with Finnish *haldia*, the soul which was believed to dwell in all creatures, animate or inanimate; though Mr. Taylor's derivation of the word is probably wrong. The remaining figure, called *Nathum*, who clearly represents an avenging fury, cannot be referred (it is granted) to Finnish mythology. We cannot think Mr. Taylor wise in saying (p. 113) that "the whole case as to the Ugrić affinities of the Etruscan language might safely be rested on these four words"—*Kulmu*, *Vanth*, *Hinthial*, *Nathum*; the first is really the only one which gives him any evidence for a comparison of mythology, and we may reasonably require more than one clear identity.

The strongest argument, as we have said, is that drawn from the tomb-building. No Indo-European or Semitic nation, so far as we know, seems to have made a religion of worship of the dead; for the Indian offerings may plausibly be explained as borrowed from the pre-existing and presumably Turanian races. This, then, together with other less clear facts, is *prima facie* evidence that the Etruscans did not belong either to the Indo-European or to the Semitic stock. The result, perhaps, is somewhat a vague one, if we have still to seek the nearest congeners of the Etruscans among the whole Turanian or Allophylan brood. But what of the linguistic evidence? Does that negative or confirm the ethnological case? If it is unfavourable, the ethnological argument must go to the wall. We must say that we do not think Mr. Taylor's linguistic evidence at present strong enough to confirm it. But, after all deductions, it is as good as any yet before us. If Corssen's philological evidence for an Italian origin will stand examination, the Ugrić hypothesis must fall. But it is to our mind possible that no satisfactory linguistic proof will ever be drawn from such unsatisfactory materials. Till that be settled, the ethnological evidence alone remains; and, on the strength of that, Mr. Taylor, for the time, is master of the field.



NOVELS OF THE WEEK.

*For Love and Life.* By Mrs. Oliphant. 3 vols. (Hurst & Blackett.)

*Barbara's Warning.* By the Author of 'Recommended to Mercy.' 3 vols. (Samuel Tinsley.)

*Claude Meadowleigh, Artist.* By Capt. Montague. 3 vols. (Hurst & Blackett.)

*The Thorntons of Thornbury.* By Mrs. H. L. Chermiside. 3 vols. (Samuel Tinsley.)

*Prince Serebrenni.* By Count A. Tolstoy. Translated from the Russian by Princess Galitzine. 2 vols. (Chapman & Hall.)

*Mildred's Career.* By Miss Ramsay. (Skeet.)

*Old Acquaintance.* By Mrs. Brotherton. (Smith, Elder & Co.)

It fell to the writer of these lines to review Mrs. Oliphant's 'May,' and he then used such strong expressions of praise that he will be believed when he declares that 'For Love and Life' is not worthy of the accomplished lady from whose pen it comes. If it had been from an unknown hand we should have praised it, but Mrs. Oliphant can do better.

Of 'Barbara's Warning' it need only be said that it is a typical specimen of the class of novels which, though absolutely worthless in a literary point of view, will always obtain a market as long as vulgarity and prurience prevail in the world. It deals with noblemen and courtesans, St. John's Wood and Belgravia; it gives a glimpse of that side of high life which the whole world is occasionally privileged to behold, and which, therefore, to many of the readers of trashy romance, is the only side which they can imagine as real; it gratifies at once their snobbishness and spleen; it soothes the coarse disbelief in human virtue by its absolute avoidance of any ideal aim, while it re-assures the timid votary of doubtful literature by its occasional and parenthetic laudations of morality; it is fluent, though ungrammatical; and though devoid of beauty, is never wholly dull. It may be added that it is true to nature, as far as it goes; and is as realistic, and as elevating an object of contemplation, as a hot mutton-chop upon the stage, or a scene from London street-life. The particular subject of the present story is the wickedness of one Lord Arthur St. George, son of the Marquis of Uppingham, and brother (rather strangely) of the Ladies Somers. This very heartless villain manages to contract marriage with two sisters, besides entertaining views of another character with regard to a third. All three are daughters, but by two different mothers, of a distinguished barrister, who, partly from want of time, partly from moral cowardice, fails to explain their respective relations to him before his death. In the end it turns out that the first Lady Arthur is his legitimate daughter, though her mother was never acknowledged as Mr. Bloxholme's wife in his lifetime. This discovery is highly important to my lord, who, after breaking his first wife's heart, has married Florence Bloxholme, the lawyer's acknowledged daughter. He is on the point of making use of it to impeach the validity of his second marriage, when he is opportunely removed from the scene by a fall from his horse. It then turns out that Florence is really illegitimate, which enables her to keep her status as a widow, and her younger sister, by means of her late father's wealth, to marry a gentleman with one arm

and a large heart, who is warmly attached to her. So that, in spite of the misery she undergoes from her neglect of her friend Barbara's warning (not to marry St. George), things come right in the end, even for the wretched Florence. The best character in the book is Lizzie, the youngest sister, who, maintaining her virtue in poverty, amid degraded surroundings, presents a pleasing and exceptional example of firmness and self-respect.

The best part of Capt. Montague's story is, perhaps, the barrack-life and the wooing of honest Sir Charles Bulstrover, the sporting baronet; the weakest, to our thinking, the character of Meadowleigh, the hero, who, in spite of his great amiability, becomes a little morbid and monotonous, not to say feeble, in the fussy egotism he displays in his love to his favourite daughter. It is well that a father should spare no tenderness towards so dear an object, but that he should indulge in ceaseless rhapsodies about her to the neglect of his wife and other children, and finally die of the shock of parting with her to a son-in-law whom he thoroughly esteems, is a trifle absurd. Claude, with all his artistic fervour and overstrained sentiment, is perpetually passing from the sublime to the ridiculous. It is fortunate for master Jack Silver that his wife is compounded of a material not quite so delicate. She combines with filial duty, and reverence for her father's art, enough natural womanliness to save her from absurdity. Capt. Silver, in winning her, certainly gets more than he deserves. To say nothing of his folly in the matter of the regimental accounts, his readiness to throw poor Alice over on hearsay evidence, and the speed with which he attaches himself to the rather hoydenish Miss Hark-hollow, do not give one a much more favourable opinion of his heart than of his head. The book, however, is easy reading, and the only imperfections of the unhappy Meadowleigh are due to an earnest desire on the author's part to produce an intense piece of character-drawing, after models which are now the mode. He deserves the praise of good intentions, and, with more experience, may realize them better.

Mrs. Chermiside's annals of the Thornton family are not ill written, though the process of following the fortunes of the house through three generations, whose history is, for the most part, unchequered by remarkable events, is somewhat tedious. We are encouraged at the outset to believe that our author intends to give us a picture of society some fifty or sixty years ago. Some of the figures which seem to have been sketched with that purpose are sufficiently life-like to lead us to believe that she might have been successful in so doing; but the attempt is soon abandoned, and the old squire and his gentle "madam" give place to more ordinary personages. Mrs. Thornton is a pleasant specimen of a country gentlewoman, but there is something forced and unnatural in the sudden hardening of her nature on her husband's death, and theatrical in the method of its softening on the occasion of Lady Emily's bereavement. We may charitably suppose that poor "madam" became slightly insane. On the whole, however, both she and her husband are very tolerably interesting. It would be vain to attempt any analysis of a plot in which so many successive characters figure for a time and disappear.

The early portion of the book is occupied by the episodes of Oswald's disastrous career, which results in his mother and brother being exiled from the old family seat, of the marriage of Jack, the second and more virtuous son, and of the story of Jack's friend, an extremely dull clergyman, who marries a still duller wife, and stupidly neglects her. In the second part, we have more clergymen, and the daughters of Jack and his friend. One clergyman recommends his High Church views by great physical prowess and a rather bouncing manner; another combines with Low doctrine a timorous nature, fretfulness, and a consumptive constitution. Boanerges pines for the hand of the gentle Amy Preston, and is generously aided by Grace Thornton, who is secretly in love with him herself. The mean and puny Evangelical secures the assistance of Amy's invalid father, and succeeds in carrying off the prize. His moral and doctrinal shortcomings, however, are soon expiated by a premature death, and Amy is left a widow. She would soon have been the happier for the change—music and colour and lap-dogs being no longer prohibited, and the yoke of the Pharisee being now removed—had it not been for the arrival of a strange ruffian from Australia, who imposes himself upon her as her long-lost brother, and consumes her substance in debauchery. However, he turns out to be only a "claimant," and the muscular clergyman, after being twice rejected, is in time to save her from the consequences of her extraordinary folly. The high-minded Grace, we are led to understand, at length consents to render the happiest of men an estimable baronet who has been long attached to her. This conclusion, which one has been enabled for some time to anticipate, aptly ends a story which would have been the better for much concentration and a simpler plot. "Less matter, and more art," would be our advice for the future.

There are many persons to whom an historical novel is not attractive. Like the Yankee who refused grapes, on the ground that he did not like taking his wine in capsules, they object to having their history conveyed to them in an unaccustomed vehicle. History and fiction, they say, are both excellent things in their way, but their combination does not bring about at all a refreshing result. There are exceptions, no doubt, to this as well as to every other rule. When a really great novelist takes as his theme an historical subject, he may produce a work which, like 'Quentin Durward,' gives satisfaction to all readers who are careless about rigid historical accuracy. But when a writer of the G. P. R. James stamp manipulates an historical subject, the effect produced upon an adult mind is apt to be depressing. Count Tolstoi is an enthusiastic student of Russian history, especially of its most repulsive period,—the latter part of the reign of that wild beast in princely clothing, Ivan the Terrible. He has represented on the stage the death of that miserable madman, and he has also written a novel for the purpose of giving a picture of part of his life. To a certain extent he has succeeded. Both in the drama and the romance the *mise en scène* is excellent. Great pains have been taken with the dresses and the scenery, the actors have been well trained, there is no hitch in the machinery. But there is a want of reality about the whole. The

principal actors are evidently declaiming parts which they have learnt by rote; the virtuous villagers and monstrous murderers are manifest supernumeraries, moralizing or blaspheming because it is their cue to do so, not from any idiosyncratic spontaneity. The dress worn by the terrible Czar is represented with laudable correctness, but we are conscious of a sad falling off when the wearer of those royal robes begins to play an active part. The appearance of the hero of the story, Prince Nikita Romanovitch Serebrenni, is probably described with accuracy, but that excellent young man represents a real boyard of the time in question, about as well as a glass of beer which has been standing all night represents the liquid still within the cask from which it has been drawn. Of artistic merit, beyond that of the scene-painter and the costumier, there are few traces throughout the book. But it undoubtedly contains a great deal that will be new to most English readers.

'Mildred's Career,' written to support the woman's suffrage movement, will do more to harm it, if it be read, than anything with which we are acquainted.

We can give a good deal of praise to Mrs. Brotherton's volume of short stories. There is nothing harder to write, and in this case the result is a success.

#### LIST OF NEW BOOKS.

##### Theology.

- Cudworth's (J. W.) Which is the Church? cr. 8vo. 5/6 cl.  
 Davies's (Rev. C. M.) Heterodox London, 2 vols. 8vo. 28/6 cl.  
 Dodgson's (C. L.) Euclid, Book 5, Proved Algebraically, 8vo. 38  
 Donaldson's (J.) Apostolical Fathers, cr. 8vo. 7/6 cl.  
 Eliet's (E.) Journal, or Steps towards a Better Life, cr. 8vo. 3/  
 Ezra's (A. J.) Commentary on the Canticles, edited by H. J.  
 Mathews, cr. 8vo. 2/6 cl.  
 Harris's (H.) The Two Blasphemies, Five Sermons, cr. 8vo. 8/6  
 Learn of Me, cr. 8vo. 1/4 cl.  
 Mackenzie's (Rev. G. F.) Lectures on the Clergy and their Duties, 2/  
 Maclear's (Rev. G. F.) Class-Book of the Catechism, 3rd edit. 1/6  
 New Companion to the Bible, cr. 8vo. 3/6 cl.  
 Oosterzee's (J. J. Van) Christian Dogmatics, 8vo. 21/ cl.  
 Rainy's (R.) Delivery, &c. of Christian Doctrine, 8vo. 10/6 cl.  
 Shaw's (W. M.) Scriptural Harmony between Private Judgment  
 and Church Authority, cr. 8vo. 4/6 cl.  
 Unsectarian Catechism of Christian and Social Instruction,  
 trans. from the German by Col. H. A. Overy, 12mo. 2/ cl.  
 Wilberforce's (H. W.) Church and the Empires, cr. 8vo. 10/6 cl.

##### Law.

- Cox and Grady's New Law and Practice of Registration and  
 Elections, 12th edit. 12mo. 24/ cl.  
 Rawlinson's (C.) Municipal Corporation Act, 6th edit. 8vo. 30/

##### Fine Art.

- Chaffers's (W.) Collector's Handbook of Marks and Monograms  
 on Pottery and Porcelain, cr. 8vo. 6/ cl.

##### Poetry.

- Barnard's (J.) Among the Gods, and other Poems, cr. 8vo. 3/ cl.

##### History.

- Boyle (H.) A Critical and Biographical Study, by A. A.  
 Paken, cr. 8vo. 7/6 cl.  
 D'Anigbè's History of the Reformation, 4to. 21/ cl.  
 Henty's (G. A.) The March to Commaise, 8vo. 15/ cl.  
 Lives of the British Reformers, from Wycliffe to Fox, 1/ swd.  
 Murray's (J. W.) Sketches of Eminent Irish Churchmen, 2/6  
 Pigott's (J.) Persia, Ancient and Modern, cr. 8vo. 10/6 cl.  
 Poulet's (Sir A.) Letter-Book, edited by J. Morris, 8vo. 10/6 cl.

##### Geography.

- Black's (C. B.) Guide to Holland, the Rhine, &c., 12mo. 2/ bds.  
 Rohe's (Dr. G.) Adventures in Morocco, 8vo. 12/ cl.  
 Stanley's (H. M.) How I Found Livingstone, new edit. 76 cl.

##### Philology.

- Cornell's Horace, translated into English Blank Verse by  
 W. T. Nokes, cr. 8vo. 2/6 swd.  
 Driver's (S. R.) Treatise on the Use of the Tenses in Hebrew,  
 12mo. 6/6 cl.  
 Elementary School Series, 6th Illustrated Reader, cr. 8vo. 2/8 cl.

##### Science.

- Buzzard's Clerical Aspects of Syphilitic Nervous Affections, 5/  
 Cuthbertson's (F.) Euclidian Geometry, 12mo. 4/6 cl.  
 Crookes's (W.) Researches in the Phenomena of Spirituality, 1/  
 Henty's (J.) Domestic Homoeopathy, 6th edit. 12mo. 2/6 cl.  
 Huxley's (J.) Questions of Aural Surgery, cr. 8vo. 12/6 cl.  
 Montagu (Lord E.) On Some Popular Errors Concerning  
 Politics and Religion, cr. 8vo. 6/ cl.  
 Rendu's Theory of the Glaciers of Savoy, translated by A.  
 Willis, 8vo. 7/6 cl.  
 Whalley's (W.) Popular Description of the Human Eye, 3/ cl.

##### General Literature.

- American Municipal Bonds as Investments, edited by J. H.  
 Rudall and Sons, 8vo. 2/6 cl.  
 Braddon's (Miss) Taken at the Flood, 3 vols. cr. 8vo. 31/6 cl.  
 Brochard's (Dr.) Young Mother's Guide on the Care and Edu-  
 cation of the Infant, cr. 8vo. 2/ swd.

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 edited by Vicomtesse De Kerkadec, cr. 8vo. 7/6 cl.  
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 Reynolds's (L. C.) Barbara, cr. 8vo. 5/ cl.  
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 Scott's (Sir W.) Waverley Novels, Pocket Edit. Vol. 17, 1/6 cl.  
 Scribner's Monthly, Vol. 7, royal 8vo. 7/6 cl.  
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 Sister Jane's Little Stories for Young, edited by J. Lough-  
 borough, 12mo. 1/ cl.  
 Souvenir (The), a Daily Text-Book, edited by H. L. L., 2/ cl.  
 Stationers' Handbook, 10th edit. 12mo. 3/6 cl. swd.  
 Sunbeam Suetie, by E. Leslie, cr. 8vo. 2/ cl.  
 Verne's (J.) From the Earth to the Moon, 3rd edit. 10/6 cl.  
 Yacht Sailor, by Vanderdecken, 4th edit. 8vo. 7/6 cl.

#### OUR OXFORD LETTER.

Oxford, May 4, 1874.

THE charming sketch of the late Prof. Phillips, drawn for the most part by his own gentle hand, which appeared in last week's *Athenæum*, will have given those of its readers who had not the privilege of his personal acquaintance some idea of the loss the University has sustained by his sudden and melancholy death; but it will be long before even those who knew him intimately will realize the full extent of their loss. His labours in geology alone, and the numerous works in which they are recorded, are sufficient to sustain a reputation for profound knowledge and extraordinary industry; but they represent only a portion of the Professor's scientific attainments. He was a great geologist because he neglected no branch of science that could be brought to bear on his favourite pursuit, and it would need an expert in nearly every science to trace and define his attainments in each special field of inquiry. Nor was it of science alone that he was a master; he was a good French and German scholar, as every man of science must needs be; he was a skilful draughtsman, and wielded the brush and pencil, not merely for the purposes of his professional pursuits, but with a keen appreciation of natural beauty; and though he left school early, and was soon plunged into pursuits and occupations which are sometimes held to be alien to classical studies, yet he retained and developed a love of classical literature which would have put many a University Graduate to shame—the conversation that was interrupted by his fatal fall sprang from a discussion he had himself originated on a favourite passage in a Greek play. When to this range of knowledge and accomplishment is added a character of peculiar gentleness and simplicity, and a manner of singular frankness and charming courtesy, it will readily be believed that the social loss to Oxford is not less than the scientific loss to England. A mere catalogue of his published works would show that the Professor was a man of most laborious industry, but it would give a very inadequate measure of his real activity. Independently of the labours of his Chair, he gave during several years many hours a day to the classification and arrangement of the magnificent geological collections bequeathed by his predecessor, Buckland, to the University Museum. He was also Keeper of the Museum, and became in this capacity the confidential adviser, as it were, of the University in questions of scientific education and endowment, and the official mouth-piece of the scientific staff—a position for which he was specially qualified, not merely by his profound and extensive scientific knowledge, but by his singular tact and suavity, and by his imper- turbable good temper. Moreover, besides being a practical mechanic and optician of peculiar skill and ingenuity, and constructing, as he has himself recorded, most of the instruments required in his very various researches, he was an enthusiastic and careful astronomical observer, while in meteorology his extensive knowledge and practical skill in observation were not more remarkable than the truly scientific caution and reserve with which he approached the interpretation of the phenomena.

Yet, notwithstanding all these varied pursuits, and the many demands on his time and thoughts which his official position entailed, the Professor, like many men of methodical and unwearied industry, seemed to enjoy unbounded leisure. He carried his burden of knowledge and occupation lightly; his time and counsel were never denied to any who had the slightest claims on them, and his vast stores of knowledge, though accessible to all, were oppressive to none, not even to himself. His leisure was as cheerful as his labour was strenuous. In later years, when long geological excursions were beyond his strength, he took to croquet as a recreation, and, to the day of his death, he played the game with the ardour of a child, but with the skill of an accomplished player, with the precision of a man of science, and, it may be added, with a temper which no adversity of the game could ruffle. There are many, perhaps, who knew him only in his leisure moments, to whom his scientific eminence was but a matter of report, and his vast stores of knowledge were only revealed by occasional glimpses and stray expressions; but even their loss is not slight, for his genial and gracious manners, his cheery and welcome voice, his quaint but venerable presence, had endeared him to all; and he will be mourned for a long time, even beyond the circle of his immediate acquaintance, with an affectionate and enduring regret:—

Quis desiderio sit pudor aut modus  
 Tam cari capitis?

Three important Chairs in the University are now or will shortly be vacant, that of Geology by the death of Prof. Phillips, and those of International Law and Moral Philosophy by the resignations, which have already been announced, of Mr. Mountague Bernard and the President of Corpus. The Professor of Geology is nominated by the Vice-Chancellor, while the successors of Messrs. Bernard and Wilson have to be nominated by Boards composed mainly, in the one case of distinguished officers of State, in the other of resident members of the University, holding various official positions. Perhaps there is no question of University organization more important and more open to controversy than that of the proper mode of appointing to the Professoriate, and it will be interesting and instructive to compare the result of the three very different methods of selection which will shortly be called into operation.

The late Senior Proctor, on the occasion of laying down his office, delivered, according to ancient custom, a Latin speech in Convocation, in which the various events of the academical and political year were described in terms of felicitous allusion, not unmixed with genial satire. Many of the topics touched upon were of purely local interest; but the language in which the Inquiry of Mr. Gladstone's Commission was described may be quoted as indicating the feeling of no insignificant section of University residents: "Ubi corpus, ibi corvi. Harpyiarum modo ingruit miseris nobis ac circumvolat Delegatorum grex quorum questionibus penes infinitas ac subtilissimas vix tandem a plerisque nobis velut reis responsum est." Rightly or wrongly, it is thought by many persons of very various political sentiments, that the inquiries of the Commission, of which few dispute the advantage or the importance, have been conducted with an unaccountable disregard of courtesy and common-sense. The allusion to the Chancellor's assumption of the Secretaryship for India was thought to be specially felicitous: "Quin etiam Orientales imperii partes seava annox caritate oppressas Cancellarius noster summo omnium ordinum consensu tanquam fatalem suam provinciam sibi vindicavit."

The University looks with interest to the promised discussion in the House of Commons on Oxford as a military centre. It is true that the present Secretary for War maintained a judicious and intelligible silence during the late election for the City; but it is not forgotten that the Chancellor declared in the House of Lords that this was a case in which the decision of the late Government



might with propriety be called in question by their successors, and the transfer of the War Office from the late representative of the City to the present representative of the University is not likely to be without weight in the councils of the Government. At any rate, should Mr. Hardy decide to maintain the policy of his predecessor, it is probable that even the opponents of the measure will accept his decision with submission; for it is reasonable to suppose that nothing short of military necessity will induce him to override the almost unanimous wishes of his resident constituents. T.

# THE CHARLES KNIGHT MEMORIAL FUND.

In your last week's issue I see mention is made of the "Charles Knight Memorial Fund," with an allusion to the closing of the list of subscribers. So far back as March, last year, the honorary secretary (the late Mr. Shirley Brooks) issued a circular, inviting the co-operation of personal friends for the promotion of the above object. In the following July an advertisement appeared in the *Times*, with a goodly list of names as a committee, seeking subscriptions. Since then till now, when in your columns of last week the closing of the list of subscribers is hinted at, nothing whatever, so far as I know, has been heard of the scheme; and until the general public have been appealed to by advertisements and paragraphs through the press, it is surely premature to think of closing the subscription list. If it were brought prominently before the public at large, I feel assured many would cheerfully contribute towards a memento to one who, in his lifetime, did so much for cheap and pure literature. Praiseworthy as the individual efforts of friends may be, I think the cause demands, and the proper end can only be attained by, such an appeal as I have suggested. N.

# THE SHAPIRA COLLECTION.

Jerusalem, March 30, 1874.

I THINK that I have amply shown, in my second letter on the pseudo-Moabite pottery (*Athenæum*, March 7, 1874), that we may consider the method of defence set up by the principal culprit as equivalent to a confession, and that to the bundle of proofs already published I might add the avowal, so to speak, of the accused. Selim, not calculating the force of the weapon he was wielding, has struck himself.

I only return to the subject to open the eyes of those persons who are not yet shaken in their sanguine convictions. These persons admit two things:—

1. That Selim, the principal agent, has imprudently lied in accusing me of a stupid machination. 2. That, nevertheless, he has not fabricated the pottery picked up on his own indications.

We may ask, first, how to explain Selim's lie, perfectly useless to himself. As he did not hesitate before this invention, we must hold him morally capable of a material as well as a verbal imposture.

But, it may be argued, "there is a great difference between moral possibility and material execution. We grant that Selim has given the measure of his sincerity by the absurd accusation which he raised against you. He is, further, a fellow whom we have ourselves always mistrusted. Still, it is absolutely impossible to conceive that an Arab should have invented these figures and vases covered with Moabite inscriptions."\*

I have heard this objection made and repeated by many persons here, who attached great importance to it, and said that if Selim was really the author of these objects he ought to be the first professor in the world, and that the poor devil has neither the necessary talents nor the knowledge to devise and execute a whole collection of ceramic art and a *corpus* of inscriptions.

\* My own opinion is, that Selim fashioned the objects and made the inscriptions, and that he only had recourse to the potters for the preparation and baking of the vases. I have never been tempted, for my own part, to address the potters to see if I could obtain anything similar to those said to have come from Arab. If any attempt has been made in this direction, I am a stranger to it, knowing beforehand that it would be useless.

First of all, I call attention to the rudeness of the things, from the artistic point of view. One does not require to be a great sculptor to fashion these infantine figures, in which their most ardent partisans, like Mr. Dunbar Heath, can only praise the "style and type of grotesque uncouthness all their own." Moreover, the inscriptions with which they are covered, in "Moabite characters," are untranslatable save by some *savants* more courageous than fortunate, to whom we owe versions, entirely contradictory, of a small number of these texts.

This premised, I go on to prove that Selim knows how to draw well enough, and that he has a sufficient knowledge of the Moabite character to be the author of the pottery. He is a painter by trade, and daubs canvas with religious subjects for Greek pilgrims.

Here, for instance, is a fac-simile drawing, made by his own hand, under my eyes, and in my house, five years ago, when he first entered into negotiations with me about the Moabite stone. It is a sketch drawn from memory, and representing a statue of Lot's wife, which he pretended to have seen three or four hours' distance from Dhiban, on the shores of the Dead Sea. A woman bears a child on her shoulder in Arab fashion; in the right hand she holds a jar. On this scrap of paper that I have exhumed from my portfolios are, besides, a study of a camel, extremely simple, and the commencement of my own portrait (!).

Certainly, I do not say that Selim's *chef-d'œuvre* would have the same success as my friend Holman Hunt's 'Shadow of Death,' if exhibited in Bond Street; but it proves that he



understands drawing well enough to model those "Moabite" statues, which would not be out of their place among the gingerbread figures at a fair.

So much for the artistic side. Pass now to the inscriptions. In my first pamphlet on the Moabite stone (1870), I mentioned, among other things which aided me in restoring the mutilated text, a copy of several lines of the inscription executed by an Arab of the city, who had seen the original before its destruction. This Arab was Selim el Gari.

In fact, towards the end of 1869, I received from him, then in the land of Moab, through M. Bergheim, a copy containing three lines in Moabite character, with a sketch of the stone, its dimensions, and certain words in Arabic, of which the following is a translation:—"This is only one line of the lines, of which there are forty. It is among the ruins of . . . (word effaced). It is five palms long, and three broad."

The name of Dhiban had been purposely obliterated; I do not know by whom, or why. But as my attention had been some time before called to this monument, it was not difficult for me to guess the name effaced.

Later on, Selim returned to Jerusalem, came to me, and gave me a copy of a much larger part of the inscription (lines 13-20) of which, before, he had only sent me a part.

This copy, made from left to right, and with no indications of lines, was accurate enough to be of considerable use. I verified it by aid of my squeezes and fragments, and it served to correct many of my readings. It will be given among other materials in the definitive treatise which I propose to publish on the Moabite Stone when I have time and the means.

Meanwhile, here is the photographic reproduction of the first copy which M. Bergheim handed to me open, the identity of which he can, if necessary, certify.

The characters which represent lines 13, 14, and 15, are copied with exactness, sufficient to permit one to recognize the Moabite letters.

7X+Y. 59W+.X 4789+Y: X 7998. WY. 73Z  
576761716X9W9. 6075. X4.XH 4Y60W4  
4.26.4W X4ZYIX4 H WXYI W4H 740 7HW

The practised and adroit hand which traced them is perfectly capable of drawing those which cover the trans-Jordanic pottery.

More than this, the document shows us remarkable similarities in the pseudo-Moabite pottery, similarities of a *personal* character, which reveal the same individuality.

For instance, all the *mims* (m) in the monument of Mesha are invariably drawn in the same style, five zigzag strokes, the fifth of which has a long tail. Now Selim's copies, made from the original, show us the *mim*, several times drawn in a variation of form essentially peculiar to Selim, and not existing at all in the original.

Very well, this arbitrary form is found again in the inscriptions of the Shapira Collection.

Unfortunately, I have not with me copies of the suspected inscriptions to multiply these instructive resemblances; but I am so convinced that others might be made, that I shall not hesitate to extract from Selim's two copies all the characters interpreted by him after his own fashion, and differing from the original. And I doubt not that we shall thus discover the origin of the characteristic variants, so extremely improbable, of the incriminated texts.

To sum up: neglecting all the proofs which I have collected in any preceding reports, setting aside the decisive conclusions drawn from the critical character of the inscriptions, we may henceforth consider it established about the man,—

1. That he has no scruples of conscience. 2. That he is artistically capable of executing such rude pottery as that of the Shapira Collection.

3. That he is familiar with the Moabite letters, having had occasion to copy a great number of them (250) from an original monument.

4. That on the pseudo-Moabite inscriptions is found one, and perhaps more than one, letter, in a curious form which does not exist on the monument of Mesha, but which does exist in Selim's own copies of this monument.

The idea of fabricating imitations of antiquity, and especially of important monuments, the discovery of which has produced a sensation in Europe, is an idea which naturally arises in the fertile brain of an Arab, always in search of some new method of turning to advantage Western curiosity.

The monument of Mesha has called forth a whole generation of Moabite pottery, which increases and multiplies in astonishing proportions. In the same way, a "find" that I had the good fortune to make, the stone from the Temple of Jerusalem, has suggested an analogous combination to persons engaged in this special industry. I join to this report the photograph of a false "Stone from the Temple," engraved on stone with a care and patience worthy of a better fate. I have the happiness of possessing this precious specimen of Jerusalem cunning. There is no

necessity for me to point out the curious faults with which it is crowded. These are evident to every practised eye.

Ο ΟΕΝΑΛΛΟΓΒΗΒΕΙΤΟ  
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ΗΒΟΛΟΥΟΣΕΛΑΝΗ  
ΦΟΗΕΛΤΙΛΟΣΕΣ  
ΤΑΙΔΙ ΒΛΟΛΟ  
ΟΕΙΝΟΑΝΑΤΟΝΣ

Here is a piece of work a good deal harder than the kneading of a little clay. It is a *tour de force* which, although it failed, seems at first more improbable than the exploits of Selim. It was, like Selim's work, executed by the same man whom I had employed about the original. This genius tried to sell the false stone to several amateurs in the city, and would perhaps have succeeded, if I had not, being warned by a squeeze sent to me at Constantinople, given the alarm at Jerusalem. It was a pity; for the potter, Selim, would have had in the stone-cutters, Messrs. \*\*\*\* & Co., a redoubtable rival; and the mason's chisel would, perhaps, in the end, have triumphed over the potter's stake in a contest where European credulity was the stake.

The failure of this attempt depended on the forger's desire to make an inscription capable of translation, a point where all archaeological forgeries fail. That is the reason why the Moabite pots, offspring of a prudent sire, are mute. They are entrenched in their character as incapable of translation for fear of crying their imposture aloud in opening their mouths.

The forger of the "Stone from the Temple" understood that, but too late. It is, perhaps, due to this change of sentiment that a great block, reputed to be from Siloam, has appeared. It is covered with Greek characters like that of the pretended "stone," but having no signification at all. The ruse succeeded, and the enigmatic inscription, having piqued the curiosity of a worthy and learned man, was bought by him. I could quote many examples of this kind, which throw a new light on the manufacture of "antiques," &c., for exportation which goes on at Jerusalem. Many a time since my first arrival here have I been offered copies of inscriptions notoriously false. Sometimes simplicity went so far as to ask specimens of the character which I should expect to find: a little more and I should be able to command my inscriptions.

Suffice it only to mention that I have only recently been offered, for ten francs, the very seal of "David, servant of Jehovah," engraved in hard stone in Hebrew-Phœnician letters, a little fantastic but quite legible. And some time ago I was offered a stone covered with characters newly cut, something between Hebrew and Himyaritic! I expect soon to have the tables of the Law and the yellow Phœnician book containing the correspondence of Hiram and Solomon.

C. CLERMONT GANNEAU.

#### NASH'S LETTER TO COTTON.

Maidenhead, April 27, 1874.

I AM much obliged to Mr. B. Nicholson for pointing out, in so quiet a manner, my error, or errors, respecting Nash's supposed letter to Sir Robert Cotton, to which I first called attention in my 'History of Our English Stage,' I. 303. It is forty-three years since that work was published, and during the interval I have written and printed so much in illustration of our old language and literature, that, although I have been generally very careful, I am sure I must have made many blunders. All I ask, is to be treated fairly when they are pointed out, as fairly as Mr. B. Nicholson is disposed to treat me; and not to have it im-

puted on all occasions that I had some bad motive for misrepresentation. I only want to be right, and when (as here) it is shown that I am wrong, I will admit it at once, and thank my corrector.

How I came to state that Nash's letter was addressed to Sir Robert Cotton, instead of to Mr. William Cotton, I cannot, at this distance of time, attempt to explain; but it is just possible that, looking for the address, I turned over two leaves instead of one, and at the back of it saw Sir Robert Cotton's name. This is mere matter of conjecture, because, from the day I discovered Nash's letter to the present hour, I have never seen it. The words "fever lurden" are interlined, and, as Mr. B. Nicholson points out, I made an error in reading *furder*, instead of "lurden." In my note, written and printed in 1831, I state that it was "difficult to be decyphered," and I had not, as Mr. B. Nicholson had, the advantage of Borde's 'Breviaire' to assist me.

I pointed out to Sir Henry Ellis, in 1831, the cruel manner in which the volume of letters was suffering, owing to the shortness of the binding, and since that date it seems that the top of the letter N in the signature, then just visible, has been entirely worn away. J. PAYNE COLLIER.

#### "ZADKIEL."

A MONTH ago, on the 5th ultimo, Commander Richard James Morrison, of the Royal Navy, known in his day, among his intimates, as a Hebrew scholar as well as a mathematician and an astronomer, died quite unexpectedly. At the time of his death he could have been very little short of eighty years of age. With all his unquestionable ability (and he was a man who had collected together, during the course of his long life, a curious store of old-world learning), he was chiefly remarkable for his devotion, during fifty years and upwards, to the study of the pseudo-science of astrology. Every year since 1830—that is, for a period of forty-four years consecutively—he had, under the tolerably notorious signature of Zadkiel Tao-Sze, brought out his little sixpenny pamphlet, known far and wide among the credulous as *Zadkiel's Almanac*. It sold annually by tens of thousands, running up sometimes to an imprint of 100,000 and 200,000 copies, and it secured to him for more than the lifetime of a whole generation a moderate competence. Apart from *Zadkiel's Almanac*, Capt. Morrison was known among modern believers in astrology—for it is idle to blink the fact that there are such people—as the author of the 'Handbook of Astrology,' of the 'Grammar of Astrology,' of Lilly's 'Introduction to Astrology,' and of 'The Horoscope.' He wrote, besides these, for several years, in succession, the 'Astronomical Ephemeris,' a remarkable little book, entitled 'Astronomy in a Nutshell,' and a daring treatise, embellished with ten large geometrical engravings—a treatise setting the whole Newtonian scheme of the heavens openly at defiance—a nine-shilling octavo, flagrantly entitled 'The Solar System as it Is and not as it is Represented.'

Capt. Morrison, otherwise "Zadkiel," passed through the world with the reputation, among the many, of a charlatan, but among a select few, of a clever and accomplished man, whose preference for odd studies amounted to something very like a distinct hallucination. Eleven years ago "Zadkiel," then Lieut. Morrison, R.N., brought an action, in the Court of Queen's Bench, against Admiral Sir Edward Belcher, for having libelled him, by denouncing him as an impostor. The case was tried before the present Lord Chief Justice, Mr. Serjeant Ballantine being the counsel for the defendant, and the late Mr. Serjeant (afterwards Mr. Justice) Shee, the counsel for the plaintiff. According to the *Times*' report of the proceedings, "various persons of rank" appeared in the witness-box and gave evidence, all of them on behalf of the plaintiff; among them the late Lord Lytton, the Earl of Wilton, Lady Harry Vane, and Lady Egerton of Tatton. After a careful summing-up of this evidence by Sir Alexander Cockburn, the

verdict found was "for the plaintiff," the Court of Queen's Bench, in other words, formally deciding that Capt. Morrison, otherwise "Zadkiel," was not an impostor.

#### Literary Gossip.

WE shall next week publish a most interesting letter of Keats, by the kind permission of the possessor, Mr. Addington.

A LIFE of David Friedrich Strauss, by Prof. Zeller, his friend from early youth to his death, is announced as nearly ready.

WE greatly regret to hear of the death of Mr. Mowbray Morris, in his fifty-fifth year. Mr. Morris, who was born in Jamaica, studied at Cambridge, and was subsequently called to the Bar. In 1847 he became connected with the *Times* as a contributor, and shortly afterwards he was appointed manager of that journal. For a few years past he had been in failing health, and some time ago he found himself compelled to retire from the post he had held for a quarter of a century. Mr. Morris possessed a singularly clear intellect, cultivated taste, and a kindly vein of humour, which served him in good stead in directing the complicated affairs of a great paper.

MR. GARDNER, of Paisley, announces the complete Poetical Works of Robert Tannahill, with topographical and biographical notes by Mr. D. Semple. It will be ready in June.

'A HISTORY of the Royal Company of Archers, the Queen's Body-Guard for Scotland,' is nearly ready for press. The collection of materials for the work has been going on for years, and from the many noble names associated with the Body, the work ought to be one of more than local interest. It is intended to form a complete history of the rise and progress of archery in Scotland, and is written by Mr. J. Balfour Paul, a member of the Royal Company of Archers. Messrs. Blackwood will publish the work.

THE Report of the Council of the Camden Society, read at the General Meeting on the 2nd of May, stated that the Society had to regret the deaths of Mr. J. G. Nichols, one of the original founders of the Society, and of Mr. A. Way, the editor of the 'Promptorium Parvulorum,' as well as of D. Benham, Esq., P. H. Fisher, Esq., F. Gwatkin, Esq., J. R. Scott Hope, Esq., D.C.L., and Rev. J. Wilson, D.D. The Society has, by the kindness of Mr. Thoms, the executor of the late Mr. Bruce, been put in possession of a collection of papers left in an unfinished state by its late Director. Of these, the most nearly complete series is composed of documents relating to the dispute between Cromwell and the Earl of Manchester in 1644, for which the greater part of the Preface is already written, and for which Prof. Masson has consented to add such introductory matter as may still be found necessary. Besides, there are a few papers relating to the Star Chamber sentence upon Prynne, to which a fragment of the biography of Prynne may serve as a preface. There is also a collection of State Papers relating chiefly to the marriage of Charles I. and the early years of the reign of that King, with an historical fragment on that period.

GENERAL DI CESNOLA is prosecuting, as we have already mentioned, further researches in Cyprus. In the neighbourhood of Salamis he has found several sculptures of the Græco-

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Roman period, and is now engaged upon the site of *Throni*, which he considers to be Cape Pedalion or Capo Greco, in opposition to the received idea that Cape Pyla represents the ancient site. In course of his labours, the General has found some interesting inscribed objects, and a cave containing a large quantity of petrified human bones.

PROF. DOWDEN is about to prepare for publication the series of lectures on Shakespeare which he is at present delivering in Trinity College, Dublin. These lectures attempt, with the aid of recent studies of the chronology of Shakespeare's plays, to trace the development of Shakespeare's character and art, from 'The Two Gentlemen of Verona' to 'The Tempest.'

'MAYFAIR' is the title of a new quarterly magazine, to be published shortly by Messrs. Morgan & Hebron, of Welbeck Street. We hear also of a new magazine, to be published in the West of England, called the *Western Magazine of General Literature*.

HIS Majesty the King of Italy has been pleased to confer on Mr. R. H. Major, of the British Museum, the insignia and diploma of a Commander in the Royal Order of the Crown of Italy, in recognition of the service done to Italy by his edition of the narrative of the Voyages of the Venetian brothers Zeno to the Northern Seas in the fourteenth century.

M. BRUGSCH has just discovered, inscribed upon a wall at Karnak, a list of upwards of two thousand Egyptian towns and cities. This very important contribution to the geography of Egypt will shortly be published.

WE may give three notes from Germany for students of Shakespeare. Dr. William Wagner, of Hamburg, announces a vindication of Shakespeare against the foolish book of Roderick Benedix; a translation of 'Othello' into Hebrew has just been published at Vienna; and the eleventh annual volume of the German Shakespeare Society is just ready.

AN Asiatic Society of Japan has lately been established at Yokohama by the English and American residents in that country. At the first annual meeting, held on the 8th of October last, the Secretary reported, that up to that time, about seventy members had been enrolled, and that a commencement had been made towards the establishment of a library and museum. The destruction, by a fire, of the printed matter intended to form the first number of the Society's *Journal*, during the first year of its existence, fortunately does not seem to have seriously checked the progress of this promising institution. The first octavo part of *Transactions* of the Society, which has now reached this country, is replete with interesting and valuable information. Among the contributions, we notice two papers by Mr. E. Satow, one of which contains an account, historical, ethnological, and descriptive, of Loochoo (Liukiu or Riukiu), the chief island of a group lying in the North Pacific Ocean; whilst the other consists of an interesting, though necessarily succinct, summary of the geography of Japan, based on native works and maps. In a paper 'On the Nature of the Japanese Language and its possible Improvements,' Mr. J. Edkins, of Peking, sets forth, in a clear and satisfactory manner, the relation of the Japanese to the Chinese and Malay languages. His suggestions, however,

as to the desirableness of the introduction of English vocables—not only technical and scientific terms, but also prepositions and such like words—into the Japanese, and even the remodelling of its grammatical and syntactical structure, according to principles of the English language, can scarcely be considered seriously. The fact of a language placing the object before the verb, appears to Mr. Edkins a sign of weakness sufficient to render all but impossible a clear and logical expression in it of one's thoughts.

A GERMAN Oriental Society has also been lately established at Yedo, and has already issued several fasciculi of its *Journal*.

IN the last number of the *Indian Antiquary* (Bombay, April, 1874.), Mr. K. T. Telang points out a passage in Patanjali's great commentary on Panini's grammar, the 'Mahābhāṣyam' (probably written in the middle of the second century B.C.), where a line is quoted which occurs in the 'Rāmāyanam.' It would, therefore, appear that the groundwork of that epic existed, in its present form, at least two centuries before the commencement of our era, though it may possibly have received some additions and alterations at a subsequent date. Since the line quoted occurs both in the Western recension of the 'Rāmāyanam' and in the Bengali version published by Gorresio, no new light is thrown by this quotation on the question of priority of either recension.—To the same number, Dr. J. Muir has contributed a translation of Prof. Lassen's remarks in the second edition of his 'Indische Alterthümer,' on Weber's dissertation on the Rāmāyanam. Prof. Lassen is unable to concur, with one exception, with the views expressed by the latter scholar, viz., first, that the version of the legend of Rāma contained in the Buddhistic 'Dasarathajātaka' is older than that of the Sanskrit epic; second, that the latter describes, not the struggle of the Aryan Hindus with the aborigines, but the hostile attitudes of the Brāhmins and Buddhists to each other; third, that Rāma is to be identified with Balarāma, the mythical founder of agriculture, and that Sitā, his wife, is the deified furrow; fourth, that the abduction of Sitā by Ravana, and the victory of the second Rāma over his elder namesake, are echoes of an acquaintance with the Homeric poems; and, finally, that the present form of the poem is not to be placed before the third century A.D.—This number also contains the first portion of a paper by Col. H. Yule, in which the chief passages, touching on Indian topography, are collected from the French version of Ibn Batuta, and identifications proposed of the names of places mentioned therein.

AN edition has lately been published, at Bombay, of an important work for the study of the Prakritical dialects, viz., the grammatical aphorisms on the Prakrits by Hemachandra.

THE Annual Report of the British Museum Trustees, 1874, has been issued. We hope soon to analyze the document.

IN the collection of autographs of M. de Saint-Germain, which is to be sold by auction in Paris on the 18th inst., we remark: two letters in French of Lord Brougham, with a paper on Physics; letters by Canova, Charles the First and Charles the Second of England; a letter in French of the Princess Charlotte;

letters of Cardinal Fleury, Fuseli, D. Garrick, George the First, George the Second, George the Third, George the Fourth, William the Third, Hoche, Lafayette; a MS. of the astronomer Lalande on the Transit of Venus, in 1769; official statement on the death of Louis the Seventeenth, by Pelletan; letters of Lord Nelson, Ney, Sir R. Peel, W. Pitt, Talleyrand on the *coup d'état* of the 18th Brumaire, which he considers as the most glorious day of the Revolution; of Talma, Voltaire, Washington, Wilberforce, &c.

M. FRANÇOIS LENORMANT was appointed, on the 2nd inst., to the chair of Archæology at Paris, rendered vacant by the decease of M. Beulé.

ANOTHER Egyptian romance of an amatory nature has just been discovered by M. Chabas among the Papyri at Turin.

A VOLUME of tales illustrating French provincial life has been published at Coburg, under the title of 'Die Komischen Mysterien des französischen Volkslebens in der Provinz.' This work has been very carefully edited by Dr. J. Baumgarten, with a view to show his German fellow-countrymen how false is the assertion, "Qui dit Paris, dit toute la France," on the contrary, the stories here collected show how totally different are the manners, customs, words, phrases, and proverbs of the Picards, Normans, and Bretons from those of the Parisians; also those of Franche-Comté, Auvergne, the Pyrenees, Languedoc, Provence, and Dauphiné; each differing from the other, and all from those of the capital. These striking differences were observed by some of the learned men that accompanied the German invading armies during the late war, whence, in part, this work of Dr. Baumgarten, which is accompanied by notes in German, and a vocabulary of more than 1,200 provincial words.

## SCIENCE

### THE MARINE AQUARIUM AT NAPLES.

Naples, April, 1874.

WHEN I last wrote to you from Naples—a little more than two years since—the Zoological Laboratory and Aquarium, projected by Dr. Dohrn, was represented by an enclosure and an oblong of rudimentary masonry, not rising above the level of the Villa Nazionale. Now one of the most conspicuous objects on the Riviera is the handsome white palace which rises from among the trees of the park, near the central point of attraction, frequented by the military band. Only those who have taken part in the labour of securing the site and putting the plan into execution, can appreciate the extent of the difficulties which have had to be surmounted, and the debt of gratitude which scientific men owe to Dr. Dohrn for his generous expenditure of energy and fortune. The Laboratory and Aquarium on the shore of the richest of European seas—a very paradise for naturalists, so long wished for and talked of—is now an accomplished fact. Let me give you a sketch of what is now to be seen and done within its stately walls. And, first, as to the great Aquarium, which is open to the public, and daily reveals to inquisitive tourists the brilliant and wonderful inhabitants of the bottom of the Mediterranean Sea. The tanks are arranged as in other public aquaria, so that the light entering the large oblong hall in which they are placed passes through them alone, and thus fully lights up their contents. Three sides of the hall are occupied by large tanks, whilst a double series of smaller ones extends along the centre, to which light is admitted by a central opening or court. Sea-water is pumped

through these tanks by means of special machinery and vulcanite piping (metal has to be avoided in order to prevent contamination), which had to be made expressly in England, as were also the glass plates which form the inner sides of the tanks. At the present moment, in the first tank on the left, as one enters, is a mass of brilliant orange-colour, some four feet in area, which, on closer inspection, is seen to be formed by a group of stoney corals, each polyp nearly half an inch in diameter, and fully expanding its circle of tentacles to the current. These corals, which are similar to those building the coral reefs and islands of tropical seas, do not occur in northern latitudes, and cannot be seen nearer home than the Mediterranean. The next tank has an assemblage of long-tentacled anemones, closely packed side by side, and forming a group of wonderfully graceful form and rich colour. Further on we come to some large Mediterranean Wrasse, which of all fish have, perhaps, the finest display of colour, and with these are, at this moment, several specimens of the Sepia, the cuttle-bone cuttle-fish. This is a common animal at Naples, and is largely eaten, but has not yet been seen in English or German aquaria. Somehow the Sepia manages to suggest to one that he is a small marine elephant, his head having somewhat the shape familiar in that wise beast, and his arms being carried like the elephant's trunk. He swims altogether differently from the mode adopted by Octopus, a near relative, who is to be seen in great numbers in some of the tanks, and often of great size. The Octopus, when he loosens his hold of the glass or rock (over which he can crawl very nimbly by means of his huge sucker-bearing arms), swims backwards by opening and shutting the parachute-like membrane surrounding his mouth, formed by membrane stretching between each of his eight arms. Sepia quietly swims along by means of a pair of long translucent fins, which undulate regularly on each side of the body.

In the Calamaries, which are to be seen in another tank, this long marginal fin is extended greatly on each side, so as to form a pair of wings, with which the creature moves through the water, much in the same way as a heron or heavy-flying bird slowly flaps its way along in the air. The Calamaries are very delicate animals, nearly a foot long, and almost transparent. They are almost rod-like in proportions, and though the two large eyes point out the head, yet since the calamary moves with as much precision backwards as he does forward, and seems to have no preference in the matter, visitors to the Aquarium often mistake his head for his tail. Occasionally the Sepias have been seen to throw out their "ink" and blacken the whole of their tank for a few minutes, but in half-an-hour the colouring matter is all carried away by the stream. Dog-fish are, of course, abundant, as in other aquaria, and we are expecting some of the rarer sharks. The electric Ray is seen loafing at the bottom of several of the larger tanks, but his virtues are not duly appreciated by visitors. It is intended to place one of these fish in a small open reservoir, so that those who wish may "take a shock," an experience which is really not painful, provided that the Ray be a small specimen or a little out of sorts. The large tanks on the right contain some gigantic Star-fishes and Sea-cucumbers, and many very large specimens of an Umbrella Jelly-fish (Rhizostoma). It is not a little curious to watch the small fish, like a John Dory, but not more than three inches long, who is the constant companion and inhabitant of these large Jelly-fish. The little fish may be seen swimming by the side of his friend, and will then suddenly make a bolt under the skirts of the Jelly-fish, and be seen through the transparent substance of its body-walls. Frequently the little fish remains in his strange abode for hours together, and is, of course, captured with the Jelly-fish.

Our big Frog-fish, which was one of the ornaments of the Aquarium, on account of his diabolical countenance, is dead, but another will shortly succeed to the vacant place. In the smaller tanks, the delicate "pelagic" forms, those perfectly trans-

parent glass-like animals which swim on the surface of the sea, are daily renewed when weather permits; and at present there are some really lovely things of this kind to be seen here which could nowhere else be exhibited, since the Naples Aquarium is the only one which can draw supplies from a warm sea. The Cestum Veneris is one of the most striking of these transparent organisms, being a band of perfectly glass-like consistency nearly a yard in length, undulating like a snake, and slowly moving through the water by means of two rows of large vibrating fringes, which glisten with all the colours of the rainbow. Some of these are brought in nearly every day by the fishermen, and hundreds of the long chains of transparent Salpe, not to speak of Beroë, as big as lemons. Glass-shrimps, inhabiting the transparent little tubs known as Doliolum, and sometimes a Leptoccephalus, a true vertebrate fish, of which one at first sees only the black eyes, all the rest of its body being absolutely as clear and invisible as a piece of glass, a really ideal ghost of a fish.

In some of the small tanks are living specimens of the Red Coral of commerce, looking, to my mind, far more beautiful with the delicate feather-heads of the polyps set on the red matrix than when scraped and polished. The Sea-pens are also numerous, and of most brilliant tints and fantastic form. Then for the geologist there is a group of some forty or more Lamp-shells (*Terebratula vitrea*), very near to the species found in the chalk-beds of England, but here living in their quiet and unobtrusive way. One sees clearly how it is that the Brachiopods have kept their place so long in the Fauna of the world, ever since the early Cambrian slates were deposited.

I cannot take more of your space to describe the richly-coloured Nudibranchs, which are everywhere creeping about the stones and sides of the tanks, the various species of crabs and lobster-like animals, the sea-horses, tube-worms, and most graceful barnacles. It is time to say something of the arrangements made for the prosecution of zoological researches in other parts of the building. Upstairs is a large laboratory with a series of tanks and work-tables. Twelve zoologists can be accommodated here. Besides this there are several separate rooms, each provided with tanks and work-tables, and these are already in use. The tables are let to various foreign Governments for the use of their Universities, and Cambridge has also hired one for three years. In spite of efforts made there, and an application to every college and to the chief officers of the University, Oxford has not as yet condescended to patronize the Naples Laboratory. It is desirable that your readers should be made acquainted with the kind of work which is at present going on in the Laboratory, because an application is about to be made to English scientific men to assist in clearing off the fraction of the expense of construction which still remains as a debt, and because, possibly, there are other people in the same child-like state of mind as that of an Oxford Fellow, who, after expounding to me his views on the subject of hermaphroditism (of which I need scarcely say he knew nothing), exclaimed, "Now do you really think that so trivial a subject as marine zoology is one which a college should encourage by pecuniary assistance?"

Most of the work which is being done in the Laboratory relates to the history of the development of animals. Since the general adoption of the Theory of Descent, it has become, above all things, necessary to make out the minutest details in the growth of the egg to the perfect form; for by knowing this in detail we are enabled to infer the stages of development in past ages of the ancestors of living species. Accordingly, naturalists now harden with various re-agents, then cut into thin slices, and then scrutinize most carefully with the highest powers of the microscope, the stages of development of all possible organisms, and are gaining the most minute knowledge of the mode of development of the various species studied. At present, one naturalist at the Zoological Station, a German, is studying the Tubularia and its develop-

ment in the most detailed manner, by the most delicate methods of section known to microscopists. Another Russian gentleman is occupied with the reproductive organs of the remarkable worm Sipunculus. A second Russian will study the development of the Polyzoa. An English naturalist from Cambridge is daily receiving the eggs of Sharks and Dog-fishes, and, by laborious methods, determining every detail of their long series of changes before emerging from the egg. Another Cambridge man is experimenting on the nervous system of Cuttle-fishes; whilst your Correspondent is slicing the eggs of the same animals, and endeavouring to determine how its various organs take their origin, in order to compare them with the same processes in other Molluscs. Similar methods are being applied to the eggs of various crabs by a third Russian observer; whilst an eminent Professor from Jena has been thoroughly exploring the microscopic anatomy of Amphioxus and the Ascidiaceans. The Professor of Zoology from Vienna is expected in a few days to take possession of a work-table, and another Professor from Holland has also announced his intention of coming soon. Embryology is, however, not the only study which is being prosecuted; an Italian gentleman is very busy in one of the rooms of the Laboratory in determining the different species of Crustacea found in the Bay, and we are much hoping that some of the English faunistic naturalists will come and make use of the dredging apparatus, boats, and fishermen attached to the institution, in order to get this kind of work well started.

The Library of the Zoological Laboratory is one of its most valuable features. It contains a nearly complete set of embryological works, all the zoological journals, German, English, and French, besides the most valuable illustrated works, many of which have been presented by the publishers. The Royal Society and the Zoological Society of London have been most munificent in the presentation of series of their publications, and other presentations are expected.

To come to a conclusion, the Zoological Station or Observatory of Naples is a great success. If the travelling public only once take it in favour (and all who have visited the Aquarium are simply enthusiastic), it will flourish most vigorously, and become a really powerful engine of scientific progress. With increased revenue, there are endless fields of increased activity for La Stazione Zoologica; if sufficiently nourished, she may become the mother-institution of zoological laboratories in all parts of the globe.

E. RAY LANKESTER.

#### ANTHROPOLOGICAL NOTES.

HOWEVER much opinions may be divided as to the age and use of Stonehenge and the other megalithic monuments of this country,—whether we believe, as anthropologists, in their prehistoric antiquity, or give them, with Mr. Fergusson, a post-Roman date,—there can be but one opinion as to the desirability of checking the destruction of such remains, and of preserving them, as far as possible, for the study of future investigators. It is, therefore, to be deeply regretted that the effort which Sir John Lubbock has recently been making to secure legislative protection for such monuments should have been unsuccessful. His bill, which was thrown out by a considerable majority, had been prepared with great care, and received the approval of a number of learned Societies interested in such questions. Only a year or two ago, a portion of Abury, "the grandest monument of the kind in this country, perhaps in the world," was actually sold for building purposes, and would, probably, have been destroyed, had not Sir John promptly interposed and purchased the property at his own expense.

It was in 1858 that some quarrymen unexpectedly broke into a virgin cavern in a hill of Devonian limestone overlooking the little fishing-town of Brixham, near Torquay, and thus discovered what has since become famous as the "Brixham Cave." At the suggestion of the late

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At this meeting an interesting discussion took place on the celebrated Neanderthal skull. Prof. Virchow, of Berlin, maintained that the form of the skull had been modified by disease, and that the Neanderthal man had suffered from a kind of cave-gout (*Höhlengicht*), a disease which was common to some of the cave-animals, and had left its mark upon many of their bones. On the other hand, Prof. Schaffhausen denied that the skull had been affected in its shape by disease, and held that it presented a normal form, though indicating a low type.

Some valuable observations on Microcephaly in Switzerland are recorded by Dr. Aaby, of Berne, in the last number of the *Archiv für Anthropologie*. The case of Marie Sophie Wyss, of Hendelbank, is well known to anthropologists through Carl Vogt's description, published in her lifetime. She died a short time ago, at the age of seventeen. In the present paper, Dr. Aaby, after giving further particulars of her life, describes the dissection which he conducted, and presents engravings of the skull.

Dr. Falconer, the cavern was systematically explored by a Committee of the Geological Society of London, under the personal superintendence of Mr. Pengelly, and aided by a local committee. The expenses of the work were chiefly defrayed by grants from the Royal Society. The general Report of the Exploration Committee, drawn up by Mr. Prestwich, has been published in the last part of the *Philosophical Transactions*. No fewer than 1,621 bones have been found in the Brixham Cave, but of this number only about 930 belonged to the old cave-animals proper; most of these have been determined by Prof. Busk, who contributes to the Report a valuable account of his researches. These researches have added the grisly bear to the previously-known cave-fauna. Among the flints found in the cave, fifteen show unmistakable evidence of having been artificially worked, and these are described in the Report by Mr. John Evans. Although the existence of man during the cave-period is fully established by the evidence brought to light in the Brixham Cave, the human relics are, nevertheless, so few and so widely scattered that it may be doubted whether this cavern was ever regularly tenanted by man.

An account of some cavern-researches in Poland has been recently published by Herr J. Sawisza. One of the caves, discovered last year, near Wierszow, has been named the "Mammoth Cave," in allusion to the number of bones of *Elephas primigenius* which it has yielded. Nearly 2,000 implements have been found in this cavern, the material in which they are wrought having been obtained from siliceous nodules in the neighbouring oolitic rocks.

It is well known that rude engravings of the Mammoth have been discovered on fragments of bone and horn from some of the French caverns and rock-shelters. In the last number of Cartailhac's *Matériaux*, M. Louis Lartet describes and figures some interesting specimens of a similar character, found in the collection of his father, and believed to be referable to some of the rock-shelters of Perigord. One of the specimens is a thin plate of bone, polished on both faces, and bearing on each side an incised outline of the fore-part of an elephant, probably, the mammoth. The engraving, though rude, is sufficiently faithful to suggest the idea that our prehistoric artist must have seen the creature alive. M. Lartet's other specimen is a bone bearing a complete representation of an animal, believed to be the Glutton, the bones of this species having been found in some of the stations of the reindeer period.

A Report of the Proceedings of the Fourth General Meeting of the German Society for Anthropology, Ethnology, and Prehistoric Archaeology, has recently been published, from short-hand notes, edited by Dr. A. von Frantzius. The presidential address, by Prof. Schaffhausen, of Bonn, was, for the most part, a justification of the title of the Society, showing how the special departments of ethnology and prehistoric archaeology throw light upon those studies which may more strictly be called anthropological.

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The fresh brain weighed 317 grammes. The capacity of the cranial cavity in the fresh state was carefully determined by filling it with water; representing the cubic contents of the normal skull of a female by 100, the contents of this microcephalic skull will stand as low as 28.9. The other examples cited by Dr. Aaby include the first recorded instance of microcephalic twins.

The last number of Bastian and Hartmann's *Zeitschrift für Ethnologie*, which is the organ of the Berlin Anthropological Society, is rich in papers on African subjects. The opening article is on West African Fetish-worship. Herr Endemann, a missionary, contributes a valuable paper on the Sotho-Negroes of South Africa; whilst Dr. Hildebrandt publishes a table of measurements of East-African tribes taken at Zanzibar.

An admirable Report on the Anthropology of Algeria, drawn up by General Faidherbe and Dr. Paul Topinard, has appeared in the *Bulletins* of the Anthropological Society of Paris, and has also been issued as a separate brochure. The Report was presented to the Society in the name of the Committee appointed to furnish instructions to travellers about to enter on anthropological researches in the North of Africa. In the first part of this Report, General Faidherbe supplies a sketch of the various ethnic elements which have contributed to form the Algerian population. In the second part, forming by far the larger portion of the Report, Dr. Topinard not only gives a capital résumé of our knowledge of these races, with copious references to original authorities, but also offers suggestions which may be of much value to future explorers.

In connexion with the anthropology of Algeria we may refer to a communication recently laid before the same Society by M. Bertillon, in which he compares the statistics of the civil population of the colony at different dates. It is a significant fact that the population of Algeria is actually diminishing, and M. Bertillon takes occasion to contrast this example of French colonization with the state of our colony of Victoria.

Under the title of 'Crania Ethnica,' MM. Quatrefages and Hamy are publishing a noble work on the crania of different races. The second part of the work, recently issued, is devoted to a description of what the authors call the "Cromagnon race." The first part contains engravings and descriptions of skulls belonging to the "Canstadt race," of which the famous Neanderthal skull may be cited as an exaggerated type.

#### SOCIETIES.

ROYAL.—April 30.—Prof. A. C. Ramsay, V.P., in the chair.—The following papers were read: 'The Structure of the Mucous Membrane of the Uterus and its Periodical Changes,' by Dr. J. Williams;—'On Leaf-Arrangement,' by Dr. H. Airy;—and 'On the Improvement of the Spectroscope,' by Mr. T. Grubb.

SOCIETY OF ANTIQUARIES.—April 30.—Earl Stanhope, President, in the chair.—The nominations of Messrs. F. Ouvry, O. Morgan, and J. Evans, as Vice-Presidents, were read.—Mr. C. T. Newton laid before the Society his remarks on Dr. Schliemann's discoveries at Hissarlik, the site of Ilium Novum. On the point whether Ilium Novum was (as formerly believed) the site of the Homeric Troy, and on other collateral issues, Mr. Newton said he desired to hold himself perfectly free, and to commit himself to no opinion. His only object was to assign to the antiquities discovered by Dr. Schliemann their proper place in the history of ancient art. Of their genuineness, he felt bound to say, no reasonable doubt could be entertained. Dividing these antiquities into classes, Mr. Newton began with the pottery, and asked himself the question—What are these vases like? What other pottery do they resemble? The first resemblance which occurred to him was the pottery found under the lava at Marino, in ancient Latium (see a paper by Sir J. Lubbock, *Archæologia*, xlii., p. 98). Then came the pottery found at Santorin, described in the

French *Archives des Missions*, and also some of the Cypriote vases in the Cesnola Collection, and some vases from Germany in the British Museum. With regard to the earliest specimens of Hellenic art of the most archaic description, only one or two shapes had any sort of correlation with the remains from Hissarlik. Rude as some of the earliest Greek works were in pottery and sculpture, the remains at Hissarlik were, beyond all comparison, ruder. Mr. Newton here entered into full details, which he illustrated by photographs of objects in the British Museum, and by some actual terra-cottas and sculptures from other collections. The upshot of the whole seemed to resolve itself into this,—because the Hissarlik remains are in their extreme rudeness non-Hellenic, does it follow they are pre-Hellenic? Mr. Newton was inclined to answer this question in the affirmative, but he was aware it was attended with much difficulty, which was only to be met by careful comparison and more extensive excavations. Passing over the stone and bronze implements, about which he professed to have no special knowledge, Mr. Newton came to the so-called Treasure of Priam. It consists of a quantity of gold necklets &c., and of a number of vessels of gold and silver. The British Museum possesses a remarkably fine collection of gold ornaments, but in none of them could he trace any resemblance to the Hissarlik specimens. Mr. John Evans, however, had called his attention to the remains found at Hallstadt, in Upper Austria, and published by Baron Von Sacken, and these, no doubt, did present points of comparison. In conclusion, Mr. Newton again urged the expediency of further excavations.—Prof. Max Müller said he was not altogether prepared to say that the antiquities at Hissarlik were non-Hellenic, but he would certainly say they were non-Homeric. He appealed to the feeling for the beautiful, so manifest in the Homeric poems, and so conspicuous by its absence in the remains from Hissarlik—he appealed especially to the evidence of language. Dr. Schliemann had made a great point of the vases with owls' faces in connexion with the Homeric epithet of γλαυκῶπις as applied to Athene, but every Greek scholar was aware that γλαυκῶπις cannot possibly mean "owl-headed." That termination always refers to eyes, and to eyes alone.—Never could that word have meant "with the head of an owl."—Earl Stanhope stated that in spite of what had fallen from Prof. Max Müller, he retained his belief that the recovered city was none other than the Homeric Troy.—Mr. Bunbury wished to state, in reply to the animadversions of Mr. Gladstone, in a letter read to the meeting, that as a second analysis had proved to Dr. Schliemann that some of the arms and implements found by him, and which he at first believed to be copper, were, in fact, of bronze, he ventured to think that he was justified in the inference that the same result would follow if all the others, now classed as copper by Dr. Schliemann, were accurately tested. He doubted (and Dr. Percy was of the same opinion) whether any arms or edged implements could be made of copper.—Mr. A. W. Franks said that facts were against this conclusion. There could be no manner of doubt that implements of pure copper had been found in France, in Ireland, in India, and in Syria. He this evening exhibited two copper celts from near Bethlehem. It was also believed that some of the Cypriote implements were in reality copper.—Further remarks were made by Mr. Howorth and Mr. B. Dawkins.

ARCHÆOLOGICAL INSTITUTE.—May 1.—Mr. O. Morgan, V.P., in the chair.—Mr. R. H. S. Smith read 'Notes on some of the Specimens of Wrought Gold forming part of the Ashanti Indemnity,' of which Messrs. Garrard exhibited many specimens. Among these, the most conspicuous were, one of the human heads, probably of a victim gagged for sacrifice; one of the griffins from the King's chair; one of the enormous iron sword-blades, supported on four golden balls; the King's leopard-skin cap, ornamented with gold bands in *repoussé*; and one of the

reliquaries. The mode of production and the relative artistic skill and style of ornamentation shown in these objects were critically examined by Mr. S. Smith at some length.—In the discussion which ensued, the Earl Amherst, Mr. W. Egerton, Sir J. Maclean, and others, took part.—Mr. Tregellas and Sir J. Maclean exhibited gold rings of special make, lately acquired on the West Coast of Africa.—Mrs. J. G. Nichols sent some original MSS., comprising a letter under the Great Seal, and Sign Manual of Edward the Sixth and the Lords of the Council empowering the officers of the Mint at Canterbury to arrest, and retain for their service, goldsmiths and other artificers, and to take possession of metals and minerals. The deed is an interesting example of the exercise of the Royal prerogative of impressment, and appears to have passed through no preliminary stages and not to have been enrolled. The other MSS. were several thirteenth-century deeds relating to Ticehurst, &c., in Sussex, with seals attached; a Commission from the Mayor, &c. of Hastings for the carrying of the canopy at the Coronation of Charles the Second; and a power of attorney by the Superior of the town of Youghall to give seisin of land there, *temp.* Richard the Second; Licence of entry to his lands to John Trollope, from Toby Mathew, Bishop of Durham.—The Rev. J. Beck sent some Icelandic ornaments of silver, including a silver bodice lacing which had been gilt, but had been put into the fire by a silversmith of Reykjavik to get off the gilding. Some of these ornaments, among which were several large and richly chased buttons, which are modern, but obviously copied from a very early type.—Mr. Feuardent exhibited some bronzes found at Anney, in Savoy, consisting of three heads, the smallest of which was of full life size; a human foot; and a statuette, nearly twenty-four inches high, representing an athlete. This figure, of which the *Athenæum* has already made mention, was the subject of a dissertation by Mr. C. W. King, who maintained that it was an example of the best period of Greek art—a position which was contested by Mr. Fortnum, who considered it to be a Gallo-Roman work of great beauty, and in this opinion he was supported by Mr. Waller.

**PHILOLOGICAL.**—May 1.—A. J. Ellis, Esq., President, in the chair.—Mr. J. D. Meiklejohn was elected a Member.—The paper read was 'On the History of English Sounds, Part III,' by Mr. H. Sweet. In this third paper Mr. Sweet dealt with the modern period,—from the loss of final *e*,—which he divided into five sections: 1, Earliest, A.D. 1450–1550; 2, Early, 1550–1650; 3, Transition, 1650–1700, the period of the short *u* in *but*; 4, Late, 1700 to ? 1830, the period of vowel-narrowing; 5, Latest, ? 1830–1874, the period of diphthongization of vowels, a change now largely proceeding, though unnoticed by grammarians. Mr. Sweet held that, in the ordinary talk of men now, no pure vowel sound was uttered, except sometimes the *a* in *father*, and the *a* in *all*; and he showed that these were passing into diphthongs, that is, utterances not ending with the same sound that they started with. Mr. Sweet read specimens of his theoretic pronunciation from the Saxon Chronicle, the 'Ancient Riddle' (of about 1230 A.D.), Chaucer's Prologue to the 'Canterbury Tales,' and Shakspeare,—Portia's speech on mercy, and Launce's talk to his dog. He promised to print full lists of the spellings of words from a series of authorities during the whole course of English, and said they would prove the English language to be, perhaps, the most regular in its development in the world, one most obedient to laws, and laws easily stated and understood.

**INSTITUTION OF CIVIL ENGINEERS.**—May 5.—Mr. Harrison, President, in the chair.—Five gentlemen were elected as Members.—Messrs. P. Burrell, T. C. Clarke, C. W. Hawkins, W. King, and H. V. F. Valpy—and eighteen as Associates.—Messrs. T. H. G. Berrey, G. W. Brennan, J. R. Brittle, W. F. Butler, F. Cheesman, H. Deane, C. P. Gibbons, E. W. Jarvis, T. W. Jeffcock, W. M. Mayes, J. C. Melliss, E. Perrett, J. G.

Pimentel, R. Sharland, W. H. C. Stanford, E. H. Stone, A. Sutter, and H. M. Whitley.—The Council have transferred Messrs. W. Airy, H. J. C. Anderson, M. Smith, and W. Wilson, from the class of Associate to that of Member; and have admitted the following Candidates as Students of the Institution: Messrs. L. M. Acland, P. L. Addison, R. P. Atkinson, C. J. S. Baker, E. Baker, A. W. T. Bean, A. Bewley, H. R. Blackburn, P. W. Britton, W. H. Cole, G. O. W. Dunn, C. H. Holme, E. H. Johns, L. M. Kortwright, F. Lang, W. C. Lewis, E. Leycester, C. Perrin, and the Hon. L. M. St. Clair.

**ROYAL INSTITUTION.**—May 1.—*Annual Meeting.*—Warren De La Rue, Esq., V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1873 was read and adopted. This Report testifies to the increasing prosperity and efficiency of the Institution, and congratulates the Members on the fact that the new laboratories have been constructed and fitted up by means of funds contributed by themselves; and that this heavy charge is not larger than what the surplus income of a few years will probably be able to reimburse. Fifty new members were elected in 1873. Sixty-two lectures and nineteen evening discourses were delivered. The books and pamphlets presented amounted to about 120 volumes, making, with those purchased by the Managers, a total of 259 volumes added to the library in the year, exclusive of periodicals.—Thanks were voted to the President, Treasurer, and Secretary, to the Committees of Managers and Visitors, and to the Professors, for their services to the Institution during the past year.—The following gentlemen were elected as officers for the ensuing year: *President*, The Duke of Northumberland; *Treasurer*, G. Busk; *Secretary*, W. Spottiswoode; *Managers*, G. Berkeley, Adm. Sir H. J. Codrington, Warren De La Rue, Sir T. F. Elliot, E. Frankland, F. Galton, J. P. Gassiot, C. H. Hawkins, A. Latham, J. C. Moore, Sir W. F. Pollock, The Earl of Rosse, R. P. Roupell, C. W. Siemens, and Col. P. A. J. Yorke; *Visitors*, J. Brown, J. C. Burgoyne, A. J. Ellis, Col. J. A. Grant, Lieut.-Gen. Sir F. W. Hamilton, T. H. Hills, R. P. Linton, W. Millar, A. C. B. Neill, W. S. Portal, W. Salmon, J. B. Sedgwick, J. Spedding, The Hon. J. G. P. Vereker, and H. Wedgwood.

May 4.—The Duke of Northumberland, President, in the chair.—Miss C. C. Astley, Messrs. G. L. Basset, W. M. Brown, J. O. Corrie, H. Deacon, G. K. Hardie, G. J. S. Lock, T. F. Miller, S. Sampson, and T. Taylor, were elected Members.—J. Tyndall, Esq., was re-elected Professor of Natural Philosophy.—The Managers announced that they had appointed J. H. Gladstone, Esq., Fullerton Professor of Chemistry.

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—May 5.—Dr. Birch, President, in the chair.—The following candidates were elected Members: Miss E. Bagster, Messrs. H. Bland, W. Boscawen, jun., J. Dryden, J. H. Lydall, Rev. J. M. Fuller, and Rev. Canon Lane.—The following papers were read: 'Synchronous History of Assyria and Judah, B.C. 745–688,' by Mr. J. W. Bosanquet, Treasurer.—'Revised Translation of the Descent of Ishtar, with a further Commentary,' by Mr. H. Fox Talbot. In this paper the learned Assyriologist showed that the Legend of the Descent of Ishtar was, in its present form, dramatically arranged as a species of Mystery or Miracle Play. The translator was now able to render the whole text more complete by the addition of a fragment of a duplicate copy, containing ten lines, recently found by Mr. G. Smith in the British Museum.—'On the Egyptian Altar at Turin,' drawn by Mr. J. Bonomi, and described by Mr. S. Sharpe.—'Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin,' by Dr. S. Birch, President.

**ANTHROPOLOGICAL INSTITUTE.**—April 28.—Prof. Busk, President, in the chair.—Mr. C. C. Tennant was elected a Member.—Mr. H. H. Howarth read a paper, 'Strictures on Darwinism,

Part III, on Gradual Variation.' The paper was in continuation of a series in which the author endeavoured to show that Mr. Darwin's main conclusion is not supported by the evidence of the changes in type that can be examined. Mr. Darwin differed from the older naturalists in assigning as the cause of variation a struggle between the individuals of a class for existence, by which a favoured individual and its progeny eventually survive. They, on the contrary, argued that variation is induced by a change in the external conditions of climate, food, &c., which operate upon the whole class together, and make it change, as a whole, in a certain definite manner and direction,—that is, in one which can be actually predicted; so that if any individual of a class, or any number of individuals of a class, be subjected to a certain alteration of conditions, a certain definite and uniform change will be produced in the individual or the class. Again, if the new conditions were annihilated, the object of the experiment is reverted to its original surroundings. The author supported that argument by a large number of facts, and, in doing so, was constrained to conclude that the operating cause of variation in man, as in the case of plants and animals, is the working of external causes; and that an individual with its progeny is not so much better fitted for enduring the new conditions that it eventually supplants the rest, but rather that the whole class is moulded together into a new shape, which is called a new variety. Some facts were drawn from the experience of history, showing that where the conditions have been uniform, as in Egypt, although there has been a considerable mutual pressure among the individuals of a class for food, &c., yet there has been no variation; while a transplanting of similar individuals, as in the case of European emigration to America, has been followed by almost immediate change. The illustrations that might be drawn from the cases of man, as in the changes that have ensued in both the Aryan and the Black Emigrants to North America, in the Dutch at the Cape, in the Portuguese at South America, &c., were notable and telling instances of the operation of the law argued for by the author, inasmuch as changes of type of a marked character have occurred where there has been neither time nor opportunity for the creation of a fresh type by the successive amelioration or change in the idiosyncrasies of the descendants of a common ancestor, but where the change has undoubtedly occurred in the whole class together over a very wide area.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** United Service Institution, 3.—'Volta Expedition, during the late Ashanti Campaign,' Capt. Glover.
- Tues.** Society of Arts, 8.—'Carbon and certain Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' Lecture V., Prof. F. Barff, Cantor Lecturer.
- Wed.** Surveyors, 8.—'Agricultural Geology,' Mr. E. C. Smith.
- Thurs.** Geographical, 8.—'Geography and Resources of the Country between the River Volga and Caspian,' Capt. J. R. Gower.
- Fri.** Royal Institution, 8.—'The Nervous system,' Prof. Rutherford.
- Sat.** Civil Engineers, 8.—'Fuel Fuel Machinery,' Mr. J. M. Meadows.
- Mon.** Anthropological Institute, 8.—'Statistics obtained from Schools,' and 'Excess of Female Population in the West Indies,' Mr. F. Galton; 'Extinction of Families,' Rev. H. W. Watson; 'Ancient Stone Monuments of the Nagas,' Major H. Godwin-Austen.
- Tues.** Literature, 4.—Council.
- Wed.** Geological, 4.—'Generic Modifications of the Pleistocene Pectoral Girdle,' and 'Mammals of the Pleistocene from the Oxford Clay,' Mr. H. G. Seeley; 'Remains of Labyrinthodonts from the Keuper Sandstone of Warwick preserved in the Warwick Museum,' Mr. L. C. Miall.
- Thurs.** Society of Arts, 5.—'Importance of a Special Organization for the Diffusion of Sanitary Knowledge,' Major-General Spence.
- Fri.** Royal Institution, 3.—'Physical Symmetry in Crystals,' Mr. N. S. Maskelyne.
- Sat.** Mathematical, 8.—'Correlation of Two Planes,' Dr. Hunt; 'Contact of Quadrics with other Surfaces,' Mr. W. Spottiswoode.
- Mon.** Astronomical, 8.—General.
- Tues.** Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.
- Wed.** Philological, 8.—'Anniversary. President's Address.'
- Thurs.** Royal Institution, 9.—'The Steamship Faraday, and her Appliances for Cable Laying,' Dr. C. W. Siemens.
- Fri.** Royal Institution, 3.—'Planetary System,' Mr. R. A. Proctor.

#### Science Gossip.

The Annual Dinner of the Fellows of the College of Surgeons takes place on the 4th of July, Prof. Erasmus Wilson in the chair.

Mr. Bowdler Sharpe has been engaged for the last year on a work on the 'Birds of Prey,' which will be published this month by the Trustees of the British Museum, as the first volume of

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a Catalogue of Birds. Mr. Sharpe's work will give complete descriptions, not only of the species contained in the national collection, but of all the birds of prey known throughout the world.

It is a communication to the May number of the *Zoologist*. Mr. W. H. Wallis notices the recent discovery of large numbers of fossil bones during extensive draining operations at Reading. Many of the bones were brought to light in digging a trench through some low meadows between the Kennet and the Thames.

In our list of the New Council of the Society of Antiquaries we, last week, accidentally omitted from the eleven members retained from the old Council, the names of Richard Henry Major, Esq., and Octavius Morgan, Esq., auditor.

Dr. A. STELZNER, an old Freiberg student, who was appointed some time ago to a chair in the University of Cordoba, has contributed to a recent number of *Tschermak's Mineralogische Mittheilungen* some 'Mineralogical Observations in the Argentine Republic.'

SOME curious examples of crystallized glass, obtained from bottle-glass works, at Blanzay, in the Department of Saône-et-Loire, have been recently described by M. Peligot. Unlike ordinary devitrified glass, the specimens are well crystallized in prismatic forms, resembling crystals of augite. It is maintained by some chemists that vitreous and devitrified glass differ from each other in chemical composition, whilst others assert that the two substances are identical in composition, but differ in the arrangement of their molecules. Analyses of the Blanzay specimens tend to support the former view; in fact, the crystallized portions contained more magnesia and less soda than the clear glass from which the crystals had separated.

In a recent session the Associates of the First Class of the Royal Academy of Sciences of Lisbon voted an expression of regret that the Portuguese Government should have resolved not to send out a Scientific Expedition, destined to proceed to Macao, to observe the Transit of Venus.

The *Journal of the Franklin Institute* for April contains two very important papers by Prof. R. H. Thurston. The first is 'On the Thermal and Mechanical Properties of Air and other Permanent Gas, subjected to Compression or Expansion'; and the other is 'On the Strength, Elasticity, Ductility, and Resilience of Materials of Machine Construction.' The latter paper is to be continued; the present section describing a new testing machine, fitted with an autographic registry, by means of which the remarkable and valuable results recorded were obtained. Various hitherto unobserved phenomena, noticed during those experimental inquiries, are also described.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SEVENTH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till Six.—Admission, 1s. Catalogue, 6d.—Pall Mall, S.W.

H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 168, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, one shilling.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth, begun in 1868, completed in 1872.—NOW ON VIEW at 308, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesca de Rimini,' &c., at the DORÉ GALLERY, 38, New Bond Street. Ten to Six.—Admission, 1s.

Will Close, on May 16th.  
ROUND THE WORLD with W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Agent,"—Burlington Gallery, 11, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

## THE SALON, PARIS.

(First Notice.)

It is the general impression in Paris that the Exhibition of this year is not equal to the average in merit. It shows, at any rate, no falling off in number, for the aggregate of works is nearly 3,700

—paintings, sculptures, engravings, architecture included—and the Catalogue is a handy volume of 600 pages. We are not yet in a position to accept or reject the idea we have mentioned, but it is certain that a considerable number of fine paintings have already come under our notice with, it must be admitted, not a few which do not come up to the art-standard of Paris. We miss works by MM. Baudry, Bida, A. Desgoffe, Diaz de la Pena, J. Dupré, E. Frère, Hamon, Jalabert, Legros, Meissonier, Millet, Regamey, Roybet, Tissot, and others, besides M. A. Stevens, whom we are not to call a Frenchman, and Mdlle. R. Bonheur. On the other hand, the following more or less famous painters are more or less favourably represented here: MM. Antigna, Belle, Berne-Bellecour, whose admirable scene in a battery will be remembered by all, Bertrand, Biard, Bonnat, Boulanger, E. Breton, J. Breton, Brion, A. Cabanel, V. Chavet, Corot, C. F. and K. Daubigny, B. Desgoffe, Doré, C. Duran, Duverger, Fantin-Latour, Fichel, Fromentin, Gérôme, Hébert (a portrait only), Langée, Luminais, Pils, Pavis de Chavannes, Tony Robert-Fleury, Saintin, and Ziem; also Madame H. Browne, Mdlle. N. Jacquemart, and Mr. Alma Tadema, whom we are glad to call an Englishman, and who sends two remarkable pictures, with one of which our readers are already familiar. There are, therefore, names enough in the Catalogue to give ample promise of an inexhaustible Exhibition. We say nothing of the sculptures, engravings, architecture, and drawings, although in each of these classes fine examples have caught our eyes already; and we are obliged to be thus reticent, because it is beyond mortal powers to take a complete survey of the *Salon* in the time which has hitherto been at our command.

The more important pictures will come under review in their proper order; but meanwhile, without prejudice to future observations, we may give the following summary of a part of this gigantic gathering, and name, in the order of the Catalogue, the salient works in some of the rooms. M. Adan contributes a truly pathetic and capably painted illustration of 'Faust' in *Marguerite* (No. 6).

—Mr. Alma Tadema sends *La Dixième Plaque d'Égypte*; *Mort des Premiers Nés* (18), which, minus certain improvements since effected, was at the Royal Academy under the same title; also a large picture, the companion to that now in Burlington House, and, like it, executed for Mr. Gambart's villa at Nice. This is *Sculpture* (19), and shows a Roman gentleman displaying to his friends, and in a sculptor's workshop, a noble fountain of black marble which he has bought.—M. Barillot has two capital cow pictures (74, 75), at which Mr. T. S. Cooper might look with astonishment and admiration.—M. Berne-Bellecour contributes a capital humorous piece in *Le Prétendu* (145), a lover holding thread for his mistress's unwinding; likewise *Un Matin d'Été* (147).—The *Roméo et Juliette* (161), by M. Bertrand, is a pathetic piece in the painter's mode; the lovers recline before the tomb. He sends besides *Jeune Fille* (162) and *Anuicia* (163).—M. Biard's *Le Capitaine Pleville* (173) has the merit of a striking subject, a lame hero being lowered over a cliff to the rescue of a shipwrecked crew: see also *Les Convives en Retard* (174).—M. Arus's *Armée de la Loire* (44), a snow-piece, with small figures, is a marvel, to be criticized at length by-and-by.—M. André's *Brigands pour les Oiseaux* (22) shows an upland road, with the rickety cart of M. T. Gauthier's comedians in 'Le Capitaine Fracasse' arrested by the hero and his phantom assistants; the travellers alight in a hurry. The figures are, comparatively, of little account, but the painting of the baggage and the cart is admirable; full of spirit and vivacity.—M. Appian's *La Mer, Calme Plat* (33), with thunder-laden clouds gathering above and reflected in it, and enormous cumuli towering against a brassy gleam on the horizon caused by the setting sun, is intensely expressive and pathetic; but we have seen better work by the artist, for this is painty, and parts here and there are mechanical.—M. von Thoren's *Campagne de Rome* (1818) and *Buffles*

*Romains* (1819) recall the mode of painting affected by the late George Mason, and have the same origin.—M. Wahlberg's *Port de Pêcheurs* (1826) is beautifully painted.—The student must not miss M. J. Breton's *La Falaïse* (257), nor the vivid *La Via Appia, au Temps d'Auguste* (235), by M. Boulanger, with its rich illustrations of Roman character and admirable design and composition.—M. Aublay's *Ferme au Tréport* (48) gives, with rare ability, a sunny courtyard.—*Fleurs et Fruits* (38), by M. Armand-Delille, is painted as few but Frenchmen paint such subjects.—M. Beaumont's *Têtes Folles!* (106), a humorous piece, of ladies looking at the antics of dwarfs, shows the same turn for that vein of humour as Zamacois. It is first rate in its way. The same artist has '*Bête comme une Oie*' (105), a cook selecting his victims from a hissing, intrusive crowd of birds.

M. L. Bonnat signalizes himself by painting an intensely naturalistic crucifixion, called *Le Christ* (205), and, in one respect, thereby supports his great reputation; but the figure, the very antithesis of that in Mr. Holman Hunt's 'Shadow of Death,' is nothing but a model, however marvellous it may be in execution. A more pleasant production is *Les Premiers Pas* (207), a young Italian mother guiding her child.—M. G. Brion sends the capital *Une Nœce en Alsace* (265), the happy pair preceded by musicians.—*Nuit d'Hiver* (256), by M. E. Breton, gives, with felicity, snow in a village; by the same are *Crépuscule* (255) and *L'Automne* (254).—M. Bourée has a capital *Retour de la Pêche* (237), fishermen on a beach.—M. Bonvin's *L'École des Frères, la Petite Classe* (216), depicts school children in perfection. His *L'Écureuse* (217) is wonderful; a woman scours a brass pot.—M. Billet's *Fraudeurs de Tabac* (181) shows smugglers with dogs, in a snowy landscape.—M. Bouguereau's *Charité* (232) is an allegorical composition; the genius with two babes; a fine academical painting; he has likewise two other pictures, *Homère et son Guide* (233) and *Italiennes à la Fontaine* (234); of which the last pleases us most.

Madame H. Browne has, besides two fine portraits, *Un Poète, les Coptes dans la Haute-Égypte* (275), two figures, one writing at a table, painted with noble solidity and fine colour.—M. Cabuzel's *L'Automne* (298) is superb as a landscape.—M. Pavis de Chavannes, in his *Charles Martel after the Victory of Poitiers* (1526), shows his fine powers of design, and something of his weakness in painting.—M. Corot sends three characteristic landscapes, in *Le Soir* (459), *Clair de Lune* (460), and *Souvenir d'Arles-du-Nord* (458). The second of these is the most attractive; the moon seen beyond a vista of trees, and glinting on the flowing stream of a full river, where it slides towards the darkness.—M. Matejko's *Étienne Bathori, Roi de Pologne, devant Pskov* (1275), men bringing symbols of submission to the victor, is a picture which we commend to the admirers of the works of Sir J. Gilbert. It is impossible not to compare the sketches of the popular English artist with this scattered but prodigiously vigorous and rich work, which is of immense dimensions.—M. Detaille sends one of the best of the numerous pictures representing incidents in the late war—pictures in which, as we are glad to say, our unfortunate neighbours retain their self-respect. These works generally show the losses rather than the victories, for there were such, of the French in the contest. *Charge du 9<sup>e</sup> Régiment de Cuirassiers dans la Village de Morsbronn, Journée de Reichshoffen, 6 Août, 1870*, (598) is intensely full of dramatic power and rich in incident. The soldiers are stopped by barricades of farm-carts as they ride through the street, and fired at from the windows of the houses.—One of the best pictures here is M. Pille's *Un Pardon aux Environs de Guéméné Morbihan* (1489), Breton peasants assembled near a church: a triumph of composition in regard to distinct groups, and inexhaustible in individual character; likewise admirably painted in detail.—*La Fontaine du Couvent* (335), by M. Castres, gives a sunny street, with figures.—M. Coosemans has painted a tragic-looking landscape in *Le Sot, Campine Limbourgeoise* (445), a marshy waste,

with the last remains of light fainting over its expanse.

M. Compe-Calix is satirical in the suggestions of his *Adam et Eve* (436), a girl standing on a horse's back behind her lover, while she reaches on high to pluck apples from a tree; a snake, creeping to her heel, is attacked by a dog. The composition is cleverly made—the horse is the best part of the picture.—M. Daubigny gives, in his noble *Les Champs au Mois de Juin* (522), a lovely and solemn twilight, of great heat, over a field of poppies. *La Maison de la "Mère Bazot," à Valmondois*, (523) is by the same; a fine twilight, of the richest and gravest character.—In M. Coësin de la Fosse's *La Chanson de Roland* (410) a minstrel sings before a lord, his lady, and their attendants, who listen with an intensity of mental emotion that is wonderfully expressed.—M. Pils sends a rather conventional work, of large size, in *Le Jeudi-Saint en Italie* (1490), a refectory, with monks giving a dole to children and women.—M. K. Daubigny's landscapes are *Ferme Sainte-Siméon, à Honfleur* (524), an orchard in flower, and *Route de Paris* (525).—M. Claude has before now won our admiration by his capital miniatures of equestrian subjects. He is happy in studying the most graceful aspect of London life in *Retour de Rotten Row* (398), ladies parting at a house door, and in a very different subject, *Conversation* (400), two mounted gentlemen gossiping in the shade of a tree in Hyde Park. Both are gems in their way; nothing could be better.

That Henri Regnault should be outdone was certain to happen as that Herod should be out-Heroded; accordingly, we have in M. Georges Clairin, an artist of great technical ability, but with unrefined, unrestrained tastes, one who, on canvas, sheds blood with sickening gusto, and seems only comfortable in decapitations. Next year he will rise to happiness in a few *autos-da-fé*; an impaling scene with a dozen victims, or the punishment of the trough, though the last is not sanguinary, may, in time, follow. *Le Massacre des Abencérages* (393), a hideously powerful and coarse painting, is quite in the vein of the painter who died gloriously at Buzénval. In another mood, and admirably designed, is *Un Conteur Arabe, à Tanger* (394); the speaker stands in the midst of a listening, seated crowd, whose faces show how numerous have been the artist's studies.—M. Couder's *Retour des Champs* (478), flowers, is deliciously soft, broad, and rich; an example of flower painting. He has, likewise, *Bouquet de Fleurs des Champs* (479), a favourite subject of his, admirably depicted.—M. X. De Cock sends, with two other lovely landscapes, *Forêt* (544), a sunlit thicket, with deer. We shall notice these, with other landscapes by M. C. De Cock, on another occasion.

M. Cabanel's masterpiece, as we think, is *Prémère Extase de St. Jean-Baptiste* (294); the young saint seated in the shadow of a rock. The painter has two fine and solid portraits of ladies.—M. Castan's *Intérieur de Bois à Gargilesse* (329) gives finely a wood under flying shadows and gleams of sunlight.—M. Carolus Duran, like M. Cabanel, contributes a single subject-piece and two portraits: the former is the whole-length, life-sized, naked figure of a modern young lady arranging her hair after the bath; it is admirably drawn and painted, but a little greyish and cold in the carnations: this gives chastity to the subject. The picture is called *Dans la Rocée* (661).—M. E. Dubufe has three portraits of ladies (641, 642, 643).—M. Cermak's *Portrait de Mlle. M. L.* (348) is a charmingly painted head of a child. He gives, in *Rendez-vous dans la Montagne* (347), a figure of a damsel in a picturesque costume, standing in a mountain path. There are good landscape elements in this work.—M. Daliphard's *Le Printemps au Cimetière, Souvenir de Normandie*, (504) is a richly painted picture of trees in bloom, and rich sward.—Another telling, well-painted incident of the war appears in M. Devally's *Adieux à leurs Officiers des Soldats du . . . Bataillon partant pour la Captivité, Metz, 29 Octobre, 1870* (607); it is full of character and

subdued passion.—Rabelais himself would surely enjoy *Frère Jean* (645), by M. Dugasseau, an admirable single figure, painted with great force.

Another subject of the war, and amongst the finest of its class, is "*Tirailleurs, en avant!*" *Paris, 1870* (650), a party of riflemen ascending a bank of earth, one falling dead. There is great energy of design here. It is by M. Du Paty.—M. V. Chavet's little figures have long been popular, on account of the grace and freedom of his designs, and the delicate way in which he paints. He never did better than in *Le Repos du Modèle* (375), a half-dressed girl reclining in a chair. He sends likewise *Henri III. à Saint-Cloud 1<sup>er</sup> Août, 1589* (374).—M. Doré is, as usual, spectacular, in *Les Martyrs Chrétiens* (625), an arena, with beasts and the slain; above all is a group of angels hovering in a film of blue light, exactly as it is managed in theatres. He has a coarse, rankly-painted, effective landscape in *Le Sentier, Souvenir des Alpes* (626).—M. E. Desgoffe's *Cristal de Roche Gravé* (588) contains much exquisite painting of bijouterie, striking imitations of numerous materials.—A very grim and dreadful picture, paintable only in France, is M. Cormon's *Une Jalousie au Réveil* (451), a black slave showing the naked body of a woman, whom he has killed, to another woman, who, with the action of a panther, lies prone with knit limbs on a couch. Both the women are naked; the corpse shows a horrid wound, and is wrapped in blood-stained garments.—M. E. Feyen, in *La Caravane de Cancale* (718), a crowd on a beach, has designed with admirable tact.—M. Duverger, always happy in painting children, is at his best in *Quand les Chats n'y sont pas, les Souris dansent* (680), a school scene.—Miss Epps contributes a charming single figure in *Le Jardin* (688).—Mrs. Alma Tadema sends *Le Coin de Feu* (17), marked with fine and strong colour.—M. Laurens's *Portrait de Marthe* (1095), a half-length of a little girl, is beautifully painted, with a pathetic expression, such as is rarely attempted in English portraiture.—No. 1227, *A l'Heure!* by M. Loir, is an admirable snow-piece of a road.—M. A. Girard has a torrid *Café Mauve, près d'Alger* (813), with figures, very delicately painted.—M. Lambert has two first-rate pictures of cats in *Installation Provisoire* (1059), and *L'Heure de Repas* (1060), cat and kittens at play.—M. E. Fichel has a very solid and neatly executed work in *La Forge du Roi Louis XVI.* (724), the king and his favourite locksmith.—M. Perrin-Feyen, in *Retour de la Pêche aux Huîtres* (721), has designed, with rare spirit and abundance of grace, a long line of girls and lads laden with oysters.—M. Latouche's *Marée Basse* (1090) is one of those pictures of the sea, of a milk-white tint, in which some French marine painters are so exquisitely successful.

M. Gérôme is in great strength in *Rex Tibicen* (797), the King of Prussia working away at his flute in his cabinet, with dogs sleeping, and a smirking bust of Voltaire over the *secrétaire*. The painter attracts crowds by *L'Eminence Grise* (798), the stalwart figure of the grim worthy descending a splendid staircase, reading in a breviary, and utterly regardless of the obeisances of the courtiers: a wonderfully solid picture, with abundance of incident in it. *Une Collaboration* (796), by the same master, gives an interior; Racine reading a play to Molière.—Another noble snow-piece occurs in *Vue prise en Suède* (779), by M. Gegerfelt, and a first-rate coast scene in *Le Bord de la Mer* (780), an old boat ashore.—*Pêcheuse Cancalaise* (1145), by M. Lefort des Ylouses, a girl on the beach, is beautiful in tone. *Marée Basse, à Treboul*, (1075) gives a tremendous tumult of thundering waves surging against a solitary rock.—An heroic subject is presented, with singular dignity and pathos, in M. Lançon's *Morts en Ligne!* (1065), French soldiers as they fell in line of battle at Bazeilles, Germans looking at them.—A very different mode of French art appears in M. Fantin la Tour's *Fleurs et Objets divers* (702).—A difference, not less great, appears in *Intérieur de l'Atelier d'un Artiste, à Rome* (713), a magnificent display of brio-

à-brac, with old gentlemen rapturously looking at it, yawning attendants standing by, is the splendid work of M. B. Ferrandiz, a Spaniard by birth, pupil of MM. Duret and Fortuny.—M. F. Girard's *Les Francs* (815) shows, with rare brilliancy and beauty, a happy couple and others quitting a church by a leafy path.—M. Harpignies's landscapes are well known for their fine "classic" spirit and rich conventional colour. He never did better than in *Bords de l'Aumance* (895), a rocky river, with trees in summer. The same artist has two other pictures here.—Colour applied in another mode appears in M. Guillaumet's *Intérieur, à Alger* (875). This is remarkable for its splendour and softness.—The classic inspiration of much French art, with brilliancy of tinting peculiar to itself, so that the figures are graceful in the extreme, and the landscape sparkles with light, is presented by M. Heullant in *Lavandières* (927), Greek girls ascending and descending a rocky path from a clear pool in shadow to a ruined temple above, in bright sunlight.—No. 842, *Les Bûcherons*, by M. Gosselin, gives a French forest with great vigour and dignity, and considerable breadth of style; peasants are barking a fallen tree.—We return to a figure picture, and obtain a humorous subject in M. Hayon's *Incorable à sa Toilette* (899), a "beau" of c. 1790 standing before a mirror, his ringletted wig at his side, ready to be assumed.—The interior of a church, with the effect of sunlight through stained glass, including figures, is given with felicity and power, though not without crudeness of colour, in M. G. Jundt's *Le Denier de Sainte-Anne* (1004).

The student who wishes to know how sunlight may be painted, and the impression of air trembling in reflected heat conveyed, should look at M. Kaemmerer's *La Plage de Scheveningue* (1006). He will find in this work a crowd of little figures seated and at play on the sands, and among them humorous incidents and graceful forms rendered with spirit and grace, such as we have no conception of in England. We recommend M. Kaemmerer to send this work to London. Its precision of execution, without apparent labour, due to the most intelligent rendering of form, colour, light, and shade, aided by a wonderful delicacy of handling, makes it a marvel.—Mlle. N. Jacquemart has three admirable portraits, the most striking of which is *Portrait de M. R. de W.* (970), a gentleman, painted with intense vivacity and skill. *Portrait de Madame R. de W.* (969) represents a lady in a red dress, with a black fan. These pictures recall in many of their qualities the work of Mr. Leighton.—M. Lhermitte is the master of his subject in *La Moisson* (1216), women reaping in a landscape, most of the qualities of which occur in Mr. Linnell's pictures. There are here more style and soberer colour than in our own countryman's pictures; the figures are capital.—*Une Aubade au Chef* (1202), by M. Lesrel, a band performing before a damsel in armour, the costumes being of the sixteenth century, has wonderfully fine execution, noticeable in the armour and dresses. The work is of the school of M. Gérôme. The tapestry in the background is painted with the greatest skill and freedom.—No. 1048 gives, with that brilliancy and breadth which we rarely find out of French or Belgian art, a picture of sunlight falling on a group of ladies assembled, and resting on the sward, while they overlook Paris. It is called *Un Beau Dimanche, à Bellevue*, and is by M. La Foulhouze. Here are charming local and general colour, perfect keeping, and delicate execution.—M. E. Lévy reproduces, in many ways, his master Picot, and has given us a capital piece of its kind in *L'Amour et la Folie* (1205), life-sized figures, she teaching the blind boy to direct a random arrow at a group of revellers. The technical qualities of Cupid's figure are admirable, though the painting is a little weak.—We are not generally among the admirers of M. Landelle's mode of painting, because it appears to us the culmination of academy painting, with sentimental designs to boot; but his *Portrait de Mlle. C. de F.* (1068), a bust, is irresistible with its capital painting and charming sentiment.—M. J. P. Laurens, who painted 'Marthe' above-named, has produced a fine

study in the seated letter, and figures of the above), is a crowd of able heaps of sunlight and abundance. We hope Salon next fuller consolation. Already we are able, if not the gathering said, good of its former we incline others have. FURTHER exhibition have ings and so on any for the Royal qualities. aided imp described in the wor That too paratively once obser as we are y The galler than on an manstant frequent studies se Exhibition number of technical s of ideas w Even thes than has those of t gathering i cus. To the reader works to s years. In salient and Our task likely to b The visi our feeling top of the rows of g plaster, th only to th formidable band, and Yet there these row Among the signs in re Mr. Wa all more o Russell (N Eng. 246 bust portri charm of ment of t the works Strange (4 tion, in a the whole like No. 2 tened way the unique Eng. 246 nobility, a quality ha in it is, w the emine least, sho



study in red, together with striking character, in the seated figure, *Le Cardinal* (1096), reading a letter, and enthroned.—Among the brilliant pictures of the class of 'Un Beau Dimanche' (see above), is M. Laborne's *Le Marché, à Blois* (1033), a crowd of women, small figures, with unaccountable heaps of vegetables, under trees in a place, in sunlight and shadow; a capital composition, with abundance of incident.

We hope to conclude our general survey of the Salon next week, and, after that, return to the fuller consideration of the more valuable pictures. Already we must have written enough to give a tolerable, if not a complete, idea of the amazing wealth of the gathering, which, nevertheless, as we have said, good judges think not equal to the average of its forerunners. We admit that, as we proceed, we incline to rate this Salon more highly than others have done.

#### THE ROYAL ACADEMY. (Second Notice.)

FURTHER opportunities of examining this Exhibition have led us to the conclusion that the paintings and sculptures, although more numerous than on any former occasion, are below the average of the Royal Academy shows in the higher artistic qualities. In architecture, on the other hand, a decided improvement is observable. In the paintings we are impressed by what may, broadly speaking, be described as a laxity of style, and a lack of solidity in the workmanship of the pictures as a whole. That too evident seeking after success by comparatively easy methods, which we have more than once observed to be on the increase, is now, so far as we are yet able to judge, more than ever rampant. The galleries contain, we believe, a larger display than on any previous occasion of "clever" pictures; unsubstantial and brilliant execution seems more frequent than the results of serious studies—such studies seem to be going out of fashion. This Exhibition contains, of course, a considerable number of capital specimens, works in which high technical skill has been devoted to the expression of ideas which are at once poetic and paintable. Even these admirable works are, however, fewer than has been the case on recent occasions; and those of them which are likely to preserve the gathering itself in men's memories are not numerous. To several of them we have already called the reader's attention, and there remain fewer fine works to speak of than has been the case in former years. In short, the pictures which are at once salient and admirable, are by no means numerous. Our task of reviewing the whole is, therefore, not likely to be so pleasant a one as hitherto.

The visitor receives a shock, at least such was our feeling, at the very moment of reaching the top of the staircase. At this point we encounter rows of ghastly portrait busts, in marble and plaster, the obtrusiveness of which is due, not only to the pallor of so many faces, but to the formidable array they make, stretching on either hand, and in grim rows, right across the entrance. Yet there are some noteworthy productions even in these rows; of them we shall write by-and-by. Among the sculptures proper, i.e., statues and designs in relief, an unusual number are meritorious.

Mr. Watts's portraits are five in number, and are all more or less delightful. To that of *Lady Arthur Russell* (No. 318) we have already referred. It is a bust portrait, in a black dress, seated, with that charm of simplicity and refinement in the treatment of the face and figure which so often makes the works of this artist valuable. His *Mrs. Le Strange* (44) depicts with rare power of characterization, in a gentle way, a lady with a pearl necklace, the whole beautiful in its delicate breadth, and, like No. 318, a masterpiece in its fine and chastened way. Every one will turn with interest to the unique portrait of *The late John Stuart Mill, Esq.* (246), not only on account of its artistic nobility, although the work being unfinished, that quality has not been fully developed, but because in it, we believe, the only existing likeness of the eminent original. Mr. Mill entertained, or, at least, showed, great reluctance to sit for a por-

trait, and it was only at Sir C. Dilke's instance that he was induced to give the necessary opportunities to Mr. Watts. These were, it is to be regretted, but too few; yet, however unfortunate this may have been as regards the completion of the picture, posterity will possess in Mr. Watts's work a most "speaking" likeness. It seems to be a privilege reserved for men of eminence that their portraits should be painted by Mr. Watts, for here is a noble and beautiful portrait of *The Rev. James Martineau* (51), a half-length, with a fine though yet worn face, rendered with intense pathos, and perfect recognition of the poetry of the far-seeing eyes and sensitive lips. The tone and colour of this picture, its masterly and free modelling, render it the best portrait in the gallery. *The Rev. Harry Jones* (1353) is painted with keen appreciation for character, perfect solidity and richness of tone, and wealth of colour, in a sober, fine way. In these portraits, whether we consider them as likenesses or pictures, Mr. Watts may be said to have surpassed himself. At least he never did better.

We noticed last week the more important two of Mr. Marks's contributions, and may now at leisure turn to those which interest us less than *Capital and Labour* (179) and *A Page of Rabelais* (388). *Winter* (978) is a large decorative picture, designed, with others, we believe, for the decoration of a gentleman's seat near Middlesbrough; it is one of a series, and comprises nearly life-sized figures of two itinerant musicians, standing in the little garden before a cottage, the hostess of which rewards their exertions with a dole. One fellow is old, the other a stalwart young man; the one is clad in brown and red, the other in green. The landscape is in keeping with the title, a champaign covered with snow. There is a hale "Englishness" about the persons depicted here, which will please every one; and the workmanship is as spirited and sound as the humour of the picture is genuine and wholesome. The only fault we can find with this painting is that the wall of the cottage is needlessly crude and red. The bricks and mortar there are more strongly suggestive of a doll's house than we conceive to be desirable. The picture has peculiar interest on account of its being intended for the enrichment of a private dwelling. Another work, by Mr. Marks, will attract a much greater number of admirers than the last. It is styled *The latest Fashion* (125), and illustrates the old verses:—

Any silk, any thread,  
Any toys for your head,  
Of the newest and finest wear-a.

The scene is a mediæval shop or booth, belonging to a mercer. A lady is choosing a new head-dress, and she hesitates about one which is furnished with a lofty horn, and is trimmed with black; while the shopman commends the structure as "The newest thing out, ma'am," and seems likely to get rid of it. There is abundance of humour in the design of these figures, and much of that satiric vein which characterizes the lighter pictures of the artist. It is capably painted, and has a more than usually rich effect.

Mr. Eyre Crowe sends, besides the capital *Fox-Hounds in Kennel* (1045), which we noticed last week, several other works, which, although less valuable than that one, possess remarkable merits of their own. Still the style of painting adopted by the artist is much against his success, for it is hard, although firm and, though bright, rather cold and opaque. One of these is *The Dinner-Hour, Wigan* (676), a vista of a street, the topography of which, however unlovely it may be, is correct, with tall brick mills on either hand, their lofty shafts and bald walls being purplish red in sunlight; the pavement slopes before us to a lower level. On the wall which divides the one road from the other, are gathered many damsels, chattering away an interval of labour; one, leaning against a lamp-post, throws apples to her neighbours; another squats on the pavement, and takes a meal from a service of tin, two gossip as they loiter. The effect of the picture, rendering of light, &c., is quite stereoscopic, but a photographer could have contrived as much;

notwithstanding the local interest of the subject, we think it was a pity Mr. Crowe wasted his time on such unattractive materials. Another work by him, though decidedly more grimy than the last, has higher claims upon our attention, yet photography would have sufficed for this occasion too, as the picture is the representation of *A Spoil Bank* (537), one of those heaps of useless material brought up, and rejected at the mouth of a coal-pit, with figures. The temporary wooden frame-work which supports a railway from the pit's mouth to the end of the bank, and which is extended as the "spoil" increases, rises on high towards the front of the picture; a truck at the end of this road has been tilted, and deposits its load in a cloud of dust and smoke with abundance of noise; the whole looks harsh, foul, and painful. There are groups of persons, women and children, who rush to obtain chance scraps of coal from the overthrown truck load, and who grovel eagerly in the dust,—five kneel in the smoke, two are in the front, one takes a can from her neighbour. Three children are grouped on our right in front, and in this group, the vitality of Mr. Crowe's genius may be compared with that of Nature herself on the spot he has so well, if not wisely, represented. As she insists on, at least, blades of scurvy grass, so the painter must have incident and character, however trivial and mean they may be. One of the children has formed a little pile of coal, and fenced it with a circle of brick-bats, vain fortress round a grimy treasure. We admire Mr. Crowe's conscientiousness in painting such uninviting subjects as these, but we submit that he might often have used his time more wisely, and that photography was made for such work as recording all that these pictures tell us, and that inferior hands might be trusted with the colour they display.

Last week we spoke of the lack of ambition shown by Mr. Elmore this year. It is to be lamented that he did not find opportunities for greater efforts than *Alice Bridgenorth* and *Julian Peveril* (327), the lovers at a door; she turns from him, while he places his hand to close the entrance. Still Mr. Elmore never read his subject more carefully than in these brightly painted figures; the expressions are all that can be desired, and the work is highly dramatic, and of excellent quality. No. 421 gives, from Thackeray's 'Virginians,' *Mistress Hetty Lambert*, with a bunch of violets; she has a fine thoughtful expression. This is a study in lower keys of colour and tone than Mr. Elmore generally affects. *Wandering Thoughts* (428) shows a lady seated, with a book on her knee, following with vacant eyes the flying fancies of her mind.—Mr. E. M. Ward has seldom painted better, and rarely designed so well as in the figure of the king in *Charles II. and Lady Rachel Russell* (252); the latter kneels, imploring a short respite for her husband. Had she been more beautiful than she seems to have been, the king would surely have granted her prayer. He is the better figure. It is capably painted, admirably designed, full of rich and vigorous colour, and as solid as it can be. He trifles with a spaniel, and casts down his eyes, indifferent to her clasped hands and streaming eyes. The Duke of York, prompter of the refusal, looks on. In the background, the Duchess of Portsmouth—here Mr. Ward carefully hints at the dark influences at work in this case—loiters at a doorway. The lighting of this picture is very good indeed. Mr. Ward sends three less important paintings.

Mr. Frith has, as we said before, done much towards retrieving his reputation by producing more taking pictures than we have had from him for some years. Still, about the design of the most important production there is a good deal of what must be called "deadly-lively." The subject is *Blessing the Little Children: an Episode in the Great Annual Procession of our Lady of Boulogne* (243). Social virtues have so often obtained support from the painter of 'The Derby Day,' 'The Railway Station,' and the 'Salon d'Or,' that we are not surprised to find the artist gently rebuking a whim of the day, so gently, indeed, that, at first

sight, we did not see his drift. We suppose there can be no mistaking the meaning of the group of English Philistines on our right in Mr. Frith's design, the humour of which, if not of Hogarth, is "Hogarthian." This group comprises, if we recollect aright, an elderly gentleman, a young one, and two ladies, all in costumes of the "brumous isle." The latter pair seem to have been taken alive out of London and dropped here on their knees before the Bishop, who in taking part in the procession in which the sailors carry the famous silver *nef* up the long and pleasant street of Boulogne, with the cathedral in the distance. Something like the prose of this, and in rather slovenly painting, we see here. The kneeling damsels play at devotion, and we ought, we suppose, to admire the subtlety of the artist, who has contrived to make them appear insincere, for, as the painter, quoting Shakespeare, says, in the motto of his work,—

One touch of nature makes the whole world kin.

It is clear that the young ladies do not believe in the bishop, or see the good of his blessing the babes, any more than they confide in the *nef* which goes up the street so grandly; in fact, we doubt not that, if they think at all, the whole business savours of idolatry to their innocent minds. Still it may appear to them that, after all, it may look well to kneel in the street. Their own costumes, as they are quite aware, are not worth much, and Mr. Frith, with due forethought, has made the pavement extremely clean. So down they go, as piously as you please. Papa looks on; but there is scorn, to say nothing of bad tobacco and worse wine, in the face of the younger gentleman. Besides these figures, there are the bishop, his attendants in the queer caps, mothers and children, lookers-on, &c.; and, in a balcony above, a whole British family, ladies and others, engaged most energetically in seconding the petition emblazoned on a scarf stretched before them, being "Priez pour l'Angleterre." Now that we have discovered and expounded the subject of this picture, it will be incumbent on the Royal Academicians to provide policemen to protect it against danger from the Philistines who may take offence. It is quite safe from the clergy, Roman Catholic or Ritualistic. Technically and seriously speaking, we are bound to praise the effort made by the artist to recover the dexterity shown in his early works. This picture is superior to many we have had from him of late; but it lacks air, the flesh is leathery, and the expressions less really lively than it is within the power of the artist to make them. The dresses do not sparkle so much as, in sunlight, they might be expected to do, while the inferior figures, e.g., those in the balcony, have received much less attention than was due to them.

*Pamela* (74) sits in full face before us, in a black dress and a white mob cap, writing, or in an interval of writing, and with one hand on her cheek, with eyes of meditation, looking out at nothing. She seems to have been hard at work on a letter. The picture, despite its lack of brilliancy, looks, from a distance, attractive, from its cleanliness; but, when we go nearer to it, we detect the fallacies of art which underlie the work, the false modelling, the lack of care shown in the flatness of the painting, the defect of half tints and tones, and the mistake (as it seems to us) of making Pamela look like a consumptive serving-maid. By far the best painted part of this picture is the flat top of the shiny, circular table on which the young woman writes. This, with its wealth of reflections and brightness, is really very good indeed. Another picture by Mr. Frith is called *Wandering Thoughts* (167),—a lady seated in a chair, but whose thoughts do not wander, for the simple reason that she does not and cannot think. A woman with eyes like these being incapable of that. The damsel—she lacks much to make her a lady—sits in a red chair, has dark hair, and wears a stone-coloured dress, which, if it were more solidly and less pretentiously painted, would be capital. The white petticoat below the dress is the best piece of execution here. The carnations are open to the remarks we made in regard to 'Pamela.'

One of the by no means numerous designs which are marked by spontaneity of conception, and by their fine execution justify their existence, is Mr. Wallis's *From Naxos* (572), showing the marble wall of St. Mark's, at Venice, with the bench at its foot, and the two elderly merchants, in red robes and black caps, whom we saw last year seated in the same place, and in the receipt of "News from Trebizond"; but in the interval between the two pictures more than a year has passed over the heads of the worthies. Their hair has whitened, and, although still hale, their forms are less erect than before. They still wear red robes, but of a crimson tint, which does not become them quite so well as the red proper. Nevertheless, they remain fine old fellows, and a new phase of life has come on them. A man does not stand cap in hand, but kneels before them this time; for there is no need to return with a message to the old merchants' correspondents at Trebizond; all that is over: the great carrack has, it may be, gone to pieces, or made their fortunes by a happy return. It seems more likely that the latter is the case, for what this kneeling man offers is a rarity of considerable price, and, apparently, not before known to the signors, being nothing less than Cupid, an antique relic, dug up, as it seems, in the Isle of Naxos, where our friends had dealings of yore, but for raisins and such like goods. They look at the relic with great interest and some hesitation. Here is Cupid at last, fresh as ever, though made in lustrous, dark, gold-hued bronze, and just rescued from the basket of that jovial Levantine sailor, himself a model of his kind, and one of the best designed figures Mr. Wallis has produced. We enjoy heartily the brilliant lighting, the rich colour, the rare spirit of this picture; but it suffers from the tints, both of the gowns and the marble wall being a little forced, as if the artist had used gas-light too freely while he painted them, or, in obedience to an afterthought, changed the gowns from red proper to crimson.

M. Legros sends *Un Chaudronnier* (24), and another picture, which we will consider presently. The former is among the artistic productions of the year, although it has no more ambitious subject than an old itinerant French tinker at work on a copper pan, while he sits by a wayside gravely and patiently hammering; his portable forge is by his side; three trees rise behind the figure. These elements are made into a picture by the artist, who has given the charm of earnest expression to the man's worn, but not sorrowful face, added rich colour, superbly solid painting, and chiaroscuro such as Velasquez might enjoy. The Royal Academicians have, it would seem, yet to make the acquaintance, or at least to learn to respect these fine qualities of art, to say nothing of the genius of this remarkable artist. Ignorance of art and the man is the only honest apology they can offer for the ignominious place in which the hangers—let those by no means numerous gentlemen divide the responsibility between them—have placed this fine work: above the line, not in a good light, and in a second-rate room; while, in the better places, are acres of gaudy, sentimental trash, such as these very hangers are quite well educated enough to reject if asked to take it to their own homes, where they might not be sorry to welcome the picture of M. Legros. It is useless to offer the usual idle and false excuses for this injustice, e.g., that the scale of the picture is large, so that the work does not suffer, nay requires, to be hung at a distance from the eye, while, at that elevation, the trash could not be seen at all. The fact is that M. Legros is a foreigner, and "has no friends" in the old school sense of the phrase, so everybody's friends are served before the stranger gets a place. This is probably the main reason; but there must be a good deal of sheer ignorance at work in these cases, and critics can hardly refuse to credit the effect of that ignorance when they observe what has been done with Mr. H. Moore's noble wave piece, *Rough Weather in the Open Mediterranean* (1409).—Mr. Holman Hunt has a wonderfully solidly-painted portrait of *Thomas Fairbairn, Esq.* (660),

seated in a room. The background is occupied by glass cases and the general contents of a collection of works of art, referring, we suppose, to the distinguished part taken by Mr. Fairbairn in forming the International Exhibition and gathering the Art-Treasures of 1857. This picture shows the transcendent manipulative power of the painter to such, but it may serve to prove that portrait-painting is by no means so easy an art as many profess to think. The modelling throughout, the fine draughtsmanship, powerful and brilliant local colouring, and all those qualities which derive from intense grasp of the subject, are here in abundance. That the whole lacks something of those less strenuous elements which we are accustomed to require in portrait-painting is probably true.

#### EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS

The gathering of pictures now at 168, New Bond Street is hardly equal to most of its forerunners. On the other hand, it comprises a considerable number of fine works, and—would that we had more frequently the opportunity of saying so—there are absolutely no bad ones. When people enter the charming little Exhibition, by far the pleasantest in London,—which the agents of M. Durand-Ruel have established where the gaudy and staring German Gallery once was, they enter a home of culture, skill, and refinement. There are, it must be said, plenty of trivial pictures, the outcome of mere conventions; but there is nothing which is vulgar or defiant of art, nor can we discover any outrageous offences against those canons of design which are laws for the artist and guides to the critic. The astounding ignorance,—the wilful blindness to everything which the toil of ages has secured for man labouring in art,—the contempt for everything that the individual painter has not cared to learn,—the amazing technical incompetence,—these, and other too distinct features of a British exhibition, are not seen here. The very Catalogue they sell you in Bond Street is a different thing from that which you have to buy elsewhere. It is nicely printed, and covered with stiff grey paper of a pretty tint; it is not too big for one hand, nor too small for two; and it has a margin on which you can write, the pages not having been, like the thing the Royal Academicians sell, cropped to the very bone. There is another difference between the Catalogues which at once oddly and emphatically marks the contrast between a "British" exhibition and this one, that is, that the painters' names are placed before those of the subjects of the pictures. The picture before us, for example, is a "Corot"; that a "Fantin dela Tour"; that M. Daubigny painted; M. Madrazo's handiwork is there; here hangs the noble and grave mastery of Georges Michel. It is a secondary matter that those larkspears are depicted by a flower-painter whose delight it is to apply grand principles of design to beautiful subjects. We can see for ourselves that M. Madrazo meant that for a boudoir, and it is almost superfluous to style M. Daubigny's painting there "Banks of the Oise."

We have said that this collection is not quite up to the standard of its forerunners. Nevertheless, there is abundance of art here,—as much skill and beauty as would set up half-a-dozen common picture-shows, where one daub outstares its neighbour, until it is quite a treat to come on something showing signs of culture, although they may be as weak as the "educated whistler" of the Laureate's Sir Robert. Of course this is a collection of "picked" works, and it would be ridiculous to compare it with others, in the formation of which almost every other interest than that of Art has been considered. An exhibition of 500 paintings, 300 of which are bad or indifferent, is not so interesting as the collection would be if the unfortunate majority had been weeded out beforehand, and each visitor were not compelled to weed the 500 for himself.

We will take the pictures here in the order of the Catalogue, grouping each artist's works. M. Fantin sends *Larkspears and other Flowers* (No. 2), a rich, solidly painted, and beautiful work, po-

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possessing unusual brightness of tints. The local colour and the drawing, free as the latter is, are superb, delicate and masterly. *Rhododendrons* (131), by the same, shows branches of flowers and their dark green, lustrous foliage, on a rose-grey ground, drawn with perfect spirit, and painted with unusual brightness.—Middle. M. Cazin has chosen a capital subject in *A London Market Garden* (3), undoubtedly at Fulham, which, not to depart from nature, is a little sooty, but otherwise charming from its richness of colouring, and, above all, from the delicate handling of the distance, a hazy vista of trees, and the mid-distance. The same artist has two other excellent pictures.—M. Madrazo's *In her Boudoir* (6), showing a coarse-featured Spanish lady, seated, nursing her knees, and wearing a pink dress and red scarf, has his characteristic sparkling execution, and marvellous charm of precise touch, with lovely colour.—Mr. Alma Tadema has a characteristic and capital likeness in *The Wedding Present* (10), portraits, one of a student looking with delight at a picture. It is painted with extreme care, solidity, and clever workmanship, and is remarkably successful in dealing with the effect of daylight.—*Waiting for Admission* (14), by M. R. Legrand, is one of those miniatures which are easily described as "in the manner of M. Meissonier," which in a rough way, it may be said, they are. It shows two negroes, standing one on either side of a house-door in Cairo; an intense picture of sunlight, a little hard, yet firmly and dexterously touched. It reminds us, however, more strongly of M. Heilbuth than of M. Meissonier.

Georges Michel is fairly represented by two little pictures here: *A Windmill, Plain of St. Denis*, (27) and *A Road through the Forest of Fontainebleau* (30). The former is an immensely striking, broad and fine picture of a plain, with grey rain-clouds driving onwards to mass themselves in solid ranks before a storm begins, and gleams of light intervening between the shadows of the vapour; a lonely and rough road runs past a mill and a few cottages. The effect of air in this painting is vast and noble; the colour has a grave inspiration: and the effect is most impressive. The latter picture differs extremely in materials, incidents, subject, and even in manner, from the Windmill. It gives a sunny and brilliant effect on autumn foliage with wonderful felicity, power, and richness.—The chief work here is M. Corot's large picture, the famous *St. Sebastian* (28), an upright canvas, showing, on a larger scale than usual, a vista of lofty trees over a road, in the distance of which the soldiers are riding away; while, near the front, charitable women cherish the body of the saint as he lies on a large white cloth. In the air, that is, in the arch of the foliage, two child-angels hover with the palm and crown. The hill-side rises in rocks on our right, and is seen between the graceful stems of the beeches, that glimmer like men in armour at twilight. The solemnity and halcyon calm pervading this noble picture, of which the incident represented is but a poetical though cleverly-employed key-note, are indescribably fine. Its charm lies in the silvery light which seems to hallow the vault of foliage where the angels hover, to give something like sanctity to the shadows of the foreground, where the saint lies in death, and is also seen in the heavenly tenderness of the faint roses of the clouds which close the vista far beyond the darkening ridge where the soldiers ride. *A Corner of the Forest of Fontainebleau* (48) is a rocky passage, of extreme beauty, by the same master. See, likewise, *A View of Etretat* (38). *The Goat-herd, Evening*, (43) is deliciously poetical in its treatment and in its suggestiveness,—a grove of birches, standing, in calm evening air, beside a pool, by which their stems are in part reflected. It is lovely in its colour and effect, and the combination of the forms, the tree-trunks, and masses of foliage. See, likewise, *Dunkirk* (73) and *A Hamlet in Picardy* (84), a remarkable picture of silvery sunlight in a barren, arid street.—M. Lecœur sends a subject similar to the last, but very differently treated

in *A Street in Montigny* (33), a sunny, bright and white vista.

M. Lhermitte has an interesting study for a subject and picture in *The New Wine* (55), a group of wine-pressers seated or standing outside a press-house, each tasting the product of the season. There is plenty of humour and character in the actions and expressions of the men. This work can boast of abundance of rich colour and powerful tones; indeed, there is so much of them, that the theme the artist has chosen might be worth working out. As it stands, the painting before us is a rich, bold, and luminous study: but the grouping needs compactness.—M. C. F. Daubigny found a congenial, if not exhilarating effect, with ample resources for dealing with colour in his own fashion, in *St. Paul's, from the Surrey Side* (41), a learned and masterly study of diverse tones, and in black and rosy grey tints. There a rich dash of smoke. A tier of black lighters, richly handled and painted, lie right across the picture; beyond them, the soiled surface of the river; further off, the dome and its neighbouring steeples, wharfs, and houses; above all, a fine sky of "London peculiar," not fog, but light absorbed in smoky vapours. The whole is a masterpiece in its way.—No 46, *A Peasant of Douarnenez (Brittany)*, by M. J. Breton, is masterly in colour, and the tones are remarkably blue. It represents a woman, squalidly clad in a blue gown, a black shawl, and with a white cap on her head. Behind is a deep blue-tinted sea, and cliffs, &c., in sunlight.—A capital piece of colour, with rare beauty of tone, is G. Bellenger's *Finister Cowherd* (47), a girl leading a dappled grey cow.—M. Roybet has more than one picture here. Of these, the smaller is *A Negress Charming a Heron* (50), a vigorous, rendering of rich fabrics, silk, inlays, and embroidery, all most solidly painted. *Gipsy* (112) gives, with extraordinary force and boldness of solid handling, and fine deep-toned colour, a woman, of life-size, seated, head on hand, and elbow on knee, sadly thinking, with a gaunt, worn face, of great expressiveness.—M. J. Dupré's *Fishing Boats at Sea* (52), with an effect of evening on turbulent waves and a tumultuous sky, is highly characteristic of one of the most powerful marine artists of the modern French school. The sky is a little painty, not to say coarse.—M. Pelouse's *Wood Gatherers* (70) we saw lately at the Salon: a fine large picture of the skirt of a wood, at evening; a girl near a spring.—Among other works to be admired here are M. Boudier's *Pond at Rougemont* (9), with a delicate silvery sky; it is otherwise a little crude.—M. E. Manet's vigorous portrait, life-sized, of *A Spaniard* (4).—M. Daubigny's *Moonlight* (72), a fine bold sketch of a good effect,—and M. Huguet's capital panorama of a salt marsh, near the sea, styled *White Horses at Grass* (102).

# THE TEMPLE OF DIANA.

Ephesus, April 10, 1874.

IN compliance with your request, I herewith forward you a brief but comprehensive account of the results of my excavations here during the past season, which commenced last October.

On my return from England to direct the work, I continued to clear out the sand and debris from such portions of the site of the Temple of Diana as had not been already explored, as well as a considerable area in every direction beyond the lowest step of the Temple platform, Pliny's "universum Templum." Fearing that the rainy season would set in earlier than usual, and that the water, rising in the excavations, would prevent the exploration of the site to the required depth, I engaged three hundred workmen, who, under the sergeant and corporal of the Royal Engineers allotted me by Government, as well as a Greek ganger and three Turkish cavasses, rapidly cleared the ground to be explored. Happily my fears were not realized, and, instead of an unusually early wet season, it was exceptionally dry, and I was, therefore, able to explore the whole site 2 feet lower than in former seasons.

More than 100 feet of the lowest step of the

Temple platform was found in position on the north side, and about 10 feet on the east end. Over the step on the north side, a large circular lime-kiln, 15 feet in diameter, had been erected soon after the destruction of the Temple, and into this, and several others found on the site, was doubtless thrown most of the beautiful sculpture which had so materially added to the magnificence of the structure which it adorned. The width of this step was 22 inches, but the second step had evidently overlapped it, and had left the tread only 19 inches wide. The rise of the step was little more than 8 inches, so there must have been fourteen in number to ascend to the pavement of the peristyle, which was nearly 9 feet 6 inches above the pavement surrounding the platform. The width of the masonry supporting the steps, viz., 21 feet 3 inches, serves as corroborative data. This at the west end is greater, being as much as 25 feet; and here very likely the steps were wider, as described for temples generally by Vitruvius. No portion, however, of the steps from the west end was found. That on the north side found in position showed very little wear; and I am inclined to think that the use of the side steps for ascending to the peristyle was discouraged by placing a bar of wood between the outer columns, as I observed a notching in the base of the column found *in situ*, which might have been cut to receive such a bar.

The great altar, 19 feet 6 inches square, discovered last season, has now been fully laid bare. There is a drain in the foundation of it, which, I suppose, served to carry away the water used in washing the surface. The position of this altar gives the approximate position of the statue of the goddess, as well as that of the columns which decorated the interior of the cella in two tiers. The dry season enabled me thoroughly to explore the whole of the cella. In so doing I discovered remains of three distinct Temples, the last but two, the last but one, and the last. The former must have been that built 500 B.C., for which the solid foundations described by Pliny and Vitruvius were laid. A portion of the west and south walls of the cella of this Temple, with some of the pavement, was found remaining in position, as well as a great quantity of the pavement, under the peristyle of the last Temple. This pavement consists of two layers, one of white marble, the other of limestone, and is the same as that which was found the last day of the year 1869, marking the site of the Temple. Between 5 and 6 feet below the pavement, and under the foundations of the walls of the cella, I found the layer of charcoal, 4 inches thick, described by Pliny; this was laid between two layers of a composition about 3 inches thick, similar to, and of the consistency of, glazier's putty. Could this have been the fleeces of wool on which the Temple was said to have been built? The lower stones of the ante of this early Temple were also found in position, as well as those of the bases of one or two of the columns. Between the ante were found five of the mortices which were cut in the pavement to receive the standards of an iron grille, which separated the pronaos from the peristyle. We found remains of the pavement of the last Temple but one, the one commenced in the early part of the fourth century B.C., and burnt by Herostratus in the year 356 B.C. This pavement had been highly polished, and was raised nearly 4 feet higher than that of the preceding Temple. In conjunction with it were found two of the stones immediately connected with the door, in one of which was cut the mortice hole to receive the door-post, and the groove upon which the inner wheel ran, on which the door was moved; in the other stone was cut the wide and deep groove for the outer wheel. These blocks had been raised upon a strong foundation of limestone. The doorway must have been nearly 15 feet wide. The pavement of the last Temple was raised still higher, that of its peristyle being as much as 7 feet 6 inches about the pavement of the cella of the last but two.

On removing the ground beyond the Temple platform, a portico was discovered at a distance of

30 feet beyond the lowest step, which, apparently, ran round three sides of the whole area, and beyond this, on the south side, a Grecian Doric building was discovered, with foundation piers for columns, spaced as much as 20 feet apart from centre to centre!

In the ground explored during the present season, now brought to a close, many fragments of architecture and sculpture, which belonged to the last three Temples, now proved to have been built on the same site, and of similar magnitude, have been found, of which may be mentioned capitals of columns, portions of the large and small acroteria, fragments of the sculptured drums of columns (the *columnæ calatæ* of Pliny), several very large lions' heads, from the cymatium, of various characters, a fine boar's head, and many fragments of an interesting archaic frieze from the earliest Temple, corresponding in character to similar fragments, probably of the same frieze, sent last season to the British Museum. In most of the fragments of enrichment and sculpture were found distinct traces of colour, chiefly vermilion and blue. One specimen of inserted gold as a fillet has been found, but there is no doubt gold was freely used in the building of the last Temple.

Abandoned for the present are the excavations at Ephesus. The Temple, the platform upon which it was raised, and the ground beyond, all around to a distance of 30 feet, has been explored. Beyond this there may be treasures of art of the greatest value; the ground surrounding the Temple to the extent of 8 acres belongs to the British Government, and it is to be hoped that British enterprise, which nowadays does so much for art and science, will one day continue the exploration which has been so well commenced by the Trustees of the British Museum under the auspices of Government.

J. T. WOOD.

#### Fine-Art Gossip.

THE death is announced of Mr. J. Lucas, the portrait painter.

THE Preface to the new edition of Mr. Street's 'Brick and Marble in the Middle Ages, North Italy,' a work Mr. Murray has sent us, states the author's intention to publish a second volume on the subject, comprising notes of tours in the centre and south of Italy, thus fulfilling Mr. Street's original design. The newly published volume is considerably enlarged.

M. FERDINAND HEILBUTH, the painter of Cardinals, is about to return to London from Rome, bringing with him several pictures, one of which represents a party assembled at an excavation at the site of the Palace of the Cæsars, with explorers, &c.

By the removal of several old buildings, a long-hid portion of the ancient Abbey of Paisley has just been brought to light. This consists of a portion of the south wall of the structure measuring 19 feet in length by 30 in height, and permits the original plan of the building to be much more distinctly visible than formerly. It has been found that much ruthless destruction of fine mouldings had been accomplished by the builder of the accretive structure just removed, but enough remains to mark the whole building as one of the finest specimens of Gothic architecture in the west of Scotland. The abbey was founded in the twelfth century, and is believed to have been long a royal burial-place.

#### MUSIC

MUSICAL UNION.—MDLLE. KREBS and SIGNOR PAPINI. TUESDAY, May 19, Three o'clock.—Quintet, Mozart; Piano-forte Quartet, Schumann; Poeth.: Quartet in B flat, Four Movements, Beethoven; Piano Solo, Mdle. Krebs—Single Admissions, 7s. 6d.; to be had of Cramer, Lucas, and Austin, at St. James's Hall. Visitors, on giving their names, can pay at the Regent Street entrance.

PROF. ELLA, Director.

WAGNER SOCIETY, St. James's Hall.—Last Concert this Season. WEDNESDAY EVENING, May 13, at 8.30. Orchestra and Chorus, 150 performers. Conductor, Mr. E. Dannreuther.—Tickets, 10s. 6d., 7s. 6d., 5s. 3s., 1s. of Stanley Lucas, Weber & Co., Chappell & Co., Oliver, Mitchell, Bond Street; Hays, Royal Exchange; Keith, Frowe & Co., Chesham; Austin, St. James's Hall; and W. H. Lee, Davies Brothers, 19, Craven Terrace, Lancaster Gate, W.

MR. RIDLEY PRENTICE'S PIANOFORTE RECITAL, at St. George's Hall, on WEDNESDAY MORNING, May 13, at Three o'clock.—Vocalist, Miss Ellen Horne.—Prelude and Fugue, in B minor (Bach); Lieder ohne Worte (Mendelssohn); Sonata in E flat, op. 41 (Beethoven); Minuet and Trio; Romance, "Eld"; and Gavotte (Ridley Prentice), &c.—Stalls, 7s. (to admit three, 10s.); Balcony, 3s.; at the Hall, or of Mr. Ridley Prentice, 30a, Wimpole street, W.

MDLLE. STURMFELS and MDLLE. FRIESE'S MORNING CONCERT, at Camelford House, Park Lane, by the kind permission of Sir Charles and Lady Louisa Mills, on MONDAY, May 11, at Three o'clock. Madame Otto-Alvsleben; Violin, Madame Norman-Norda and Mdle. Friese; Pianoforte, Mdle. Sturmfels.—Tickets, One Guinea each, of Stanley Lucas, Weber & Co., 84, New Bond Street.

#### THE OPERA SEASON.

How many Traviatas of how many countries have died on the lyric stage since the lugubrious and equivocal three-act opera was produced at Venice, in March, 1853? It would be a curious calculation to count the number of *prime donne* who have taken to this disagreeable part, which is, perhaps, less revolting in the original French play, 'La Dame aux Camélias,' of M. Alexandre Dumas fils. Since Madame Doche and Mdle. Jane Essler moved Parisian audiences to tears with the woes and sufferings of Marguerite Gautier (Violetta Valery, in the Italian version), there has been a nice discussion as to the degree of sauciness or of bashfulness with which the vocalists who enact the Traviata should invent the consumptive lady, who coughs *pianissimo* and sings *fortissimo* in her death-scene. Mdle. Piccolomini, not being able to command her scales, like too many of her successors, presented Violetta as a personage who had special friends in the stalls; but Mdle. Bosio abandoned this method, and made Alfredo's lady-love quite *comme il faut*. This has been accepted as the proper way of mitigating, if not subduing, the repulsiveness of the part; but a *débütante*, Mdle. Imogene Orelli (an American lady, we believe), took a different view last Tuesday night at Her Majesty's Opera, and the audience had a daring and dashing Violetta, who acted with unbounded confidence, and who sang with disagreeable vigour. On such a performance it can answer no end to dwell, as it is most unlikely it will ever be seen again. Signor Fancelli was Alfredo, and Signor Galassi his heavy and sentimental father, Germont; but with such a troupe as is now at Drury Lane, a work like 'La Traviata' can be advantageously shelved. The *début* of Mdle. Singelli, in the Italian adaptation of Auber's charming opera, 'Les Diamans de la Couronne,' is announced; and next Thursday, Mozart's 'Nozze di Figaro' is promised, with the first appearance of Mdle. Marie Roze as *Susanna*; so that the lady returns to her Paris Opéra Comique *répertoire*, in which she is most welcome, instead of soaring to tragic parts like Margherita, in 'Faust.' The mistakes artists make in assuming characters quite out of their special line arise from their not being told the honest truth as to the extent of their capabilities. They are apt, too, to rely upon their popularity to carry them through. Madame Patti fell into the error of essaying Valentina, in the 'Huguenots,' and Elvira, in 'Ernani,' with what fatal results is known; and now we hear that Madame Nilsson wishes to undertake two Leonoras ('Fidelio' and the 'Favorita'). This brings us to the Elvira, in the 'Puritani,' of Mdle. Albani at Covent Garden, the music of which is beyond her executive powers, as the acting is beyond her dramatic qualifications. The combined vocal and histrionic gifts of Grisi and Bosio are needed for Elvira. There is the *polacca* "Son Vergin vazzosa," requiring the dexterity and finish of the most thoroughly skilled *bravura* singer, and the *scena*, "Qui la voce," in which intensely passionate expression should be associated with ability to execute brilliant *fiorture*. Now the fair Canadian, who, in smooth *cantabile* passages, where she can hold on her high notes, has real charm, and is, therefore, essentially a ballad singer, does not possess the finish necessary for the *aria d'agitata*, and her dramatic sensibility is not strong enough to create sympathy in a prolonged mad scene. There is, indeed, one artist, Mdle. Murska (now in America, but she ought to be here), who, in singing the roudles which composers have thought neces-

sary for insane *prime donne* to sing, such as in Lucia, Linda, Dinorah, Elvira, &c., has no equal in this school of lunatic heroines; but then, unfortunately, the Hungarian artist had few lucid intervals. The return of Madame Patti next week in 'Il Barbiere' and 'Dinorah' will be the great event of the Covent Garden season. In 'Dinorah,' Signor Graziani will be the Hoel, and next Saturday, M. Faure, one of the finest baritone basses who has ever adorned the lyric stage, will be at his post. The subscribers may be congratulated, therefore, on hearing again their favourite artists, and will be freed, partially at all events, from the pretenders who are so pertinaciously thrust upon them.

#### SACRED HARMONIC SOCIETY.

SIR MICHAEL COSTA'S oratorio, 'Naaman,' was gracefully selected for the concluding concert of the forty-second season of the above association, which has assuredly entitled itself to the designation of "National." It was originally proposed to give the work at an earlier period, but Sir Michael kindly gave way in order to facilitate the production of Mr. Macfarren's 'St. John the Baptist.' The subscribers certainly did not forget this act of professional consideration, for they bestowed on Sir Michael Costa an enthusiastic greeting when he took his place to conduct 'Naaman,' a reception in which hand and chorus joined most heartily. On the remarkable character and power of this sacred composition it is scarcely necessary to dwell, so popular have the leading numbers become in the concert-room, so often is the work performed in its entirety in the provinces, and so constant are the choral societies in the selection of prominent pieces for performance. 'Naaman' was originally produced at the Birmingham Musical Festival, on the 7th of September, 1864, with Madame Adelina Patti, Madame Rudersdorff, Miss Palmer, Messrs. Sims Reeves, Cummings, and Santley, and no less than twelve out of the forty-four numbers of the score were encores. The oratorio was given again at the Festival of 1870, with Mesdames Lemmens, E. Wynne, and Drasil, Messrs. Sims Reeves, Cummings, and Santley. It was first performed by the Sacred Harmonic Society on the 12th of May, 1865, with Mesdames Rudersdorff, Edmonds, and Sainton-Dolby, and Messrs. Sims Reeves, Cummings, and Santley. The cast on the 1st inst. included Madame Otto-Alvsleben (for the first time), Mrs. Suter, and Madame Patey, Mr. Cummings, Mr. Montem Smith, and Mr. Santley. The German *prima donna* achieved a deserved success, first in the recitative and air, "They shall be turned back," the declaration of faith of Adah; next in the air "Maker of every star," the prayer of the Israelite maiden for the miracle, the cure of Naaman by ablution, a deeply devotional strain; but above all in the quartet (with Madame Patey, Mr. Cummings, and Mr. Santley) "Honour and glory." The sustaining power of Madame Alvsleben in the high notes quite took the hall by storm. The quatuor was re-demanded by acclamation, and the amateurs were unreasonable enough to require a double encore, so exciting is this round in the canonic form. The melody is simple, and yet so ear-haunting, and the distribution of the parts for soprano, alto, tenor, and bass remarkably effective, with an animated undercurrent of masterly accompaniments. Madame Patey, who was in splendid voice, had to repeat the air "I dreamt I was in heaven," a melodious strain, which touches the hearts of all mothers deeply, being the narrative of the child whose life has been restored by the prophet's invocation of divine aid, of his dream of cherubim and seraphim. Mr. Santley, who sang throughout the oratorio with such grandeur the music of Elisha (whose name ought to have been the title of the oratorio, and not 'Naaman'), was encored in the consolatory cantabile, "Lament not thus, thy tears are vain." But these three re-demands, only complied with by the conductor after most decisive and universal expressions of opinion, might have been increased in favour of the choralists, who sang generally with



an accuracy of accent, a precision of attack, and an observance of light and shade, proving their thorough good training and their keen appreciation of the beauties of the choral pieces. We may mention "The curse of the Lord," so replete with dramatic contrasts and so exquisitely accompanied by the orchestra; the chorale, "When famine over Israel prevailed," massively harmonized; the invocation to "Mighty Rimmon," with its fugue; and the thanksgiving *finale* of the first part, "Praise the Lord," so broad in its jubilant strains and so brilliant and masterly in the fugue. Again, in the second section of "Naaman," the singing of the "Sanctus" by sopranos and altos was beyond all praise; when the full choir joined in, the effect was surpassingly imposing. Another jubilant theme by the chorists, "Thanks, grateful thanks," showed how attentive they were in taking up the points at the right moment. The instrumentalists accomplished wonders, for it was, so to speak, an improvised orchestra. Up to the 30th of April certain members of the Covent Garden orchestra, who formed a portion of Sir Michael Costa's band when he was musical director, were allowed by their engagements to play at the concerts of the Sacred Harmonic Society, and if it happened that they were required on opera nights, the artists were allowed to attend Exeter Hall and find substitutes for Covent Garden. But this privilege ceased on the 1st of May. The players, who were most anxious to be again under the *bâton* of their former chief in one of his works, requested, we believe, permission of the Director of the Royal Italian Opera, but were refused. So, at the eleventh hour, the Committee of the Sacred Harmonic Society engaged the Drury Lane orchestra, and although they were playing almost at sight an oratorio new to them, the result was a most superb performance of the picturesque and brilliant instrumentation which abounds in the score of "Naaman." With M. Sainton as *chef d'attaque*, Messrs. Dando, Weist Hill, Wiener, Amor, Willy, Diehl, Newsham, Ralph, Nicholson, Waefelghem, Bernhardt, Zerbini, Mapleson, Lasserre, H. Chipp, Reed, Vieuxtemps, White, Waud, Edgar, Brossa, Barnett, Dubucq, Engel, Lazarus, Snelling, Wootton, Haverson, Paquis, Reynolds, Brindley, Neuringer, Tull, Webster, Sanders, Smith, &c., and with Mr. Willing at the organ, the accompaniments were executed to perfection. The calls upon the powers of the wood and brass were onerous, but the executants were quite up to the mark, and we need scarcely add that in tone and skill the stringed could not be surpassed.

It is to be hoped that Sir Michael Costa is occupied with his third oratorio. The permanent popularity of "Eli" and "Naaman" has proved that the mantle of the old Italian masters has fallen on him, so far as regards the voicing is concerned. His two oratorios are quite vocal and thoroughly tuneful, hence the pleasure taken by the singers in their respective parts. In the orchestration there is the hand of a musician, who has understood the capability of every instrument to aid in the emotional development of the incidents of the sacred story.

The forty-second season at Exeter Hall thus ended with a memorable performance, and the Sacred Harmonic Society has again shown that, despite all rivalry and opposition, and notwithstanding the yearly increase of choral societies in every part of the metropolis, the supremacy of excellence in the *ensemble* rests with the ancient association. The execution of the various oratorios has been fully up to the standard of perfection which won for the Society its well-merited reputation. The musical world generally have also to be thankful for the production of two novelties, one the "Palestine" of Dr. Crotch, and the other a new work, the "St. John the Baptist" of Mr. Macfarren, the success of which at the Bristol Musical Festival has been fully confirmed in London. The eulogy bestowed upon this oratorio of the blind composer has been almost unqualified, and the objections have been of so slight a nature, that the word "masterpiece" can, without exaggeration, be applied to his composition.

The Sacred Harmonic Society will now be

actively engaged in preparing for the Grand Handel Festival next June, in the Crystal Palace. Triennially, in the vast "Sydenham Glass-House," are the majestic strains of Handel heard with an executive of 4,000 artists, vocal and instrumental; and whatever may be the narrow-minded notions of those Handelians who think that the oratorios of the master-mind should be heard only with the limited number of singers and players of his day, there are stupendous effects achieved in the Palace execution which were never before dreamt of. If old Handel could rise from his grave to hear them, he would be as enthusiastic in his eulogy as Meyerbeer was when he listened to the choruses in the "Israel in Egypt" with sensations of awe and delight, which he said he had never before experienced.

#### CONCERTS.

THERE was not a single novelty in the scheme of the third concert of the Philharmonic Society, conducted by Mr. Cusins, on the 4th inst. The resuscitation of Spohr's overture in *F*, although it was expressly composed for the association in 1820, did not meet with a warm welcome from the auditory, for it is cold and formal, technically clever indeed, but quite unimaginative. It would seem that the Cassel composer quite forgot the work, as he does not mention it in his autobiography. Herr Straus, the *chef d'attaque*, played cleverly Herr Max Bruch's interesting violin concerto, in *G* minor, for the second time, having introduced the work in 1868. The *adagio*, in *E* flat, is a melodious inspiration. The "Eroica" symphony, the "Ruy Blas" overture of Mendelssohn, and the programme-prelude, "The Paradise and the Peri," by Sir W. S. Bennett, were the other orchestral pieces. Madame Lemmens was the vocalist.

A new overture was introduced at the Saturday and Wednesday Concerts of the New Philharmonic, called "Otto der Schütz," the composition of Herr Rudorff. The analyst of the programme admits with *naïveté* that the "composition is not characterized by great originality of thought and style," and stereotyped as the objection may be, it is fatal to the popularity of any modern overture, however able may be the technical treatment. The Symphony, on the 2nd, was a second performance of the *G* minor, Op. 101, by Sir Julius Benedict, and on the 6th, of Mendelssohn's Italian work, in *A* major, No. 4. The overtures were, Mendelssohn's "Ruy Blas," and Weber's "Oberon." M. Duvernoy was the pianist on both occasions—playing, on the 2nd, Mendelssohn's concerto in *G* minor, and on the 6th, Beethoven's, in *E* flat ("The Emperor"). The French artist also performed on Saturday Chopin's Nocturne, in *B* flat, and the *scherso* from Weber's third sonata. M. Duvernoy's digital dexterity is equal to all demands: he has much power, and shows good taste. An infusion of more light and shade would materially enhance the charm of his interpretations. Mdlle. Nita Gaetano and Mdlle. Smerschi were the vocalists on the 2nd, and Mdlle. D'Angeri and Miss Alice Fairman on the 6th. Herr Ganz and Dr. Wyldé conduct in turn, but the *bâton* ought to remain in the hands of the German artist throughout.

Whether the system that it is intended to follow in the concoction of the schemes at the Crystal Palace Concerts during the summer series will please the Saturday promenaders is problematical; but there can be no doubt that it will help to develop public taste. The programme of the 2nd inst. was classified as Music for the Church, for Home, for Nationality and Patriotism, and for the Ball-Room. We fear that Lanner's Waltzes will be more ear-catching than Dr. Stainer's Organ Fugue by Bach, in *G* minor, and that audiences will prefer popular ballads to Beethoven's Symphony in *A* and to Mendelssohn's Pianoforte Concerto, so ably executed by Fräulein Krebs. Certainly Madame Otto-Alvsleben, in Bach's Variations and in Schubert's "Gretchen at the Spinning-Wheel," and Herr Behrens in Mozart's stately air of Sarastro, "In Diesen Heil'gen Hallen," and in Schubert's pathetic "Wanderer," carried off the honours. The experiment of a series of concerts

illustrative of nationalities will be curious and instructive, and we hope appreciative audiences may be found for them.

A Sonata in *A* minor, for violin and pianoforte, executed by Madame Norman-Néruda and Miss Agnes Zimmermann, at the evening concert of the accomplished pianist, demands recognition for its classic merits. Miss Zimmermann has won the suffrages of connoisseurs of chamber compositions by former works, but in this sonata she has taken higher ground. That opinions were divided as to whether the superiority should be awarded to a piquant *scherzo* in *D* minor, or to a delightful *andante cantabile*, is sufficient evidence that two out of the four movements were duly appreciated. The whole work, whilst unexceptionable in form, is charming in idea. The two executants did full justice to the sonata. The pianist undertook the interpretation of Schumann's long series of "Carnaval" pieces, a selection from the fifteen items of which would have sufficed. The two ladies, allied with Mr. A. Burnett, viola, and Herr Daubert, violoncello, played a portion of Herr Brahms's Quartet in *A* major, Op. 26. Mr. Santley was the vocalist.

The novelty at last Tuesday's Musical Union Matinée was a charming MS. "Légende" in *A*, composed by Signor Papini, the violinist, to display the rich tone and intense expression of M. Lasserre, the violoncellist. M. Duvernoy was the pianist, and had for solos pieces by Weber, Chopin, and Dr. Liszt. The other items of the scheme were Mendelssohn's Quintet, Op. 87, in *B* flat, executed by Signor Papini, MM. Wiener, Van Waefelghem, Otto Bernhardt, and Lasserre; Beethoven's String Quartet in *D*, No. 3, Op. 18; and the Trio in *E* flat, Op. 70, for piano, violin, and violoncello, by the same composer.

#### Musical Gossip.

MADAME FLORENCE LANCIA, one of our leading English vocalists, who, both in the concert-room and on the lyric stage, has occupied a deservedly high position, retires from the profession at the end of this season. Her farewell Matinée is announced for the 13th inst., and will terminate her engagement at the Crystal Palace English Opera-house next month.

LAST Tuesday, the summer season of Operas in English was commenced at the Crystal Palace, with Balfe's "Rose of Castille." The *répertoire* of twenty-five standard works will be increased by the production of Meyerbeer's "Dinorah" and Signor Verdi's "Ballo in Maschera." The company will include the following artists: Mesdames Florence Lancia, Blanche Cole, Ida Gillies-Corri, L. Frankline, A. Barth, and A. Thirlwall; Messrs. G. Perren, E. Cotte, Pearson, F. H. Celli, G. Fox, W. Carlton, H. A. Pope, J. Tempest, and H. Corri.

THE annual performance of Handel's "Messiah," for the benefit of the Royal Society of Musicians, took place on the 8th inst., in Exeter Hall, under the direction of Mr. Cusins. The solo singers, who gave their services, were Mesdames Otto-Alvsleben, B. Cole, Maudsley, Severn, and Patey; Messrs. Cummings, Guy, T. Beale, and Lewis Thomas, with Mr. E. J. Hopkins at the organ.

THE Festival Service of the London Gregorian Choral Association, with 1,000 voices in the choir, was celebrated in St. Paul's Cathedral on the 7th inst., with Mr. C. W. Jordan, Mus. Bac., and Mr. Stainer, Mus. Doc., at the organ.

THERE will be grand concerts at the Crystal Palace on the 16th, and at the Royal Albert Hall on the 18th, when the Czar will visit both places in state, accompanied by the Prince and Princess of Wales, and the Duke and Duchess of Edinburgh.

THE Wagner Society will give the last concert for the season next Wednesday evening, under the direction of Mr. Dannreuther.

M. SAUZAY, a professor of the violin in Paris, who was a pupil of Baillet, has stolen a march on M. Gounod by setting seven of the "Intermèdes" attached to the "George Dandin" of Molière, who, in several of his comedies,—such as "Monsieur

de Pourceaugnac, 'Le Bourgeois Gentilhomme,' 'Psyché,' 'Le Malade Imaginaire,' &c.,—has added music and dancing: Molière pleaded the authority of antiquity for this *mélange*. These "Intermèdes" have been composed by various musicians, beginning with Lulli, in Molière's days. M. Sauzay introduced his versions at a Soirée, given at the Paris Palais de l'Élysée, by Madame La Maréchale de MacMahon: the solo singers were Madame Barthe-Banderai, Mlle. Armandi, MM. Vergnet, Hermann-Léon, and Ponsard. The music pleased the visitors at the Presidency. M. Gounod's comic opera, 'George Dandin,' the libretto of which he also has written from Molière's text, will have the advantage of a *mise en scène* when produced at the Salle Favart in the autumn.

THE Paris season of Italian opera was ended on the 5th inst. The *début* of the Russian contralto, Mlle. De Belocca, has proved enough to make it remarkable. At her benefit this young artist played Rosina, in 'Il Barbiere,' and in the last act of Vacca's 'Romeo e Giulietta,' the lady being the Romeo.

At the Opéra Comique, Mozart's 'Noce de Figaro' is being carefully rehearsed with a fresh cast. Madame Carvalho gives up her favourite part of the Page and will be the Countess, Mlle. Priola will undertake Susanna, and Mlle. Edma Breton will make her *début* as Cherubini; M. Bouhy will be Figaro, and M. Melchissédéc the Count.

A new operetta by M. Offenbach, 'Mademoiselle Bagatelle,' is in rehearsal at the Bouffes-Parisiens, the chief characters to be supported by Mesdames Judic, Grivot, and Suzanne, and M. Edouard Georges.

M. MASSENET, the successful composer of the sacred drama, 'Mary Magdalene,' is setting a libretto by M. Louis Gallet, 'Le Roi de Lahore.'

THE new four-act opera by M. Jules Costé, 'Cent Mille Francs et Ma Fille,' based on an old vaudeville, has been successfully produced at the Paris Théâtre des Menus-Plaisirs.

IN addition to the splendid gifts presented to him during his long professional career in France, Italy, and Germany, there are harpsichords and pianofortes which belonged to Beethoven, to Mozart, and to Haydn, among the collection given by Franz Listz to the Museum at Pesth.

THE municipality of Brussels has granted M. Campo-Casso an increased subvention, to enable him to continue as Director of the Théâtre de la Monnaie.

SIGNOR VERDI'S 'Aida' has been produced in Berlin at the Imperial Opera-house with marked success. The leading parts were sustained by Mesdames Malling, soprano, and Brandt, contralto; Herr Niemann, tenor, and Herr Betz, baritone.

DON RUPERTO CHAPÍ, a young Spanish composer, has been quite successful in his first opera, produced at the Italian Theatre, with Madame Fossa, Signori Tamberlik and Ordinas, in the chief characters. It is called 'The Ships of Cortes.'

THE death of Signor Mongini at Milan is announced. Little surprise can be felt at his premature decease. Gifted with one of the finest tenor voices ever heard, he contracted an early habit of taking strong stimulants before singing. Under such a system his style became thoroughly vitiated. During his engagements last year both at Drury Lane and at Covent Garden, he had few redeeming moments in the characters he undertook. He sang during the past winter season at Cairo; but his appearances were rare, and Signor Fancelli was his substitute in the leading parts. There is, however, no successor to Signor Mongini among the present race of Italian tenors as regards the extraordinary compass of his superb chest-notes. He sang Arnoldo, in 'William Tell,' in the original key, like M. Duprez and Herr Wachtel, and had no occasion to resort to transposition, as is too often done even with the lowered pitch.

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"And I have reason to be thankful that I originally entered upon the task, and, in spite of all obstacles, have still persevered in it. If the following pages in any measure fulfil the objects with which such a Life ought to be written, they should fill the minds of those who read them with solemn and not ignoble thoughts; they should 'add sunlight to daylight by making the happy happier'; they should encourage the toiler; they should console the sorrowful; they should point the weak to the one true source of moral strength. But whether this book be thus blessed to high ends, or whether it be received with harshness and indifference, nothing at least can rob me of the deep and constant happiness which I have felt during almost every hour that has been spent upon it. Though, owing to serious and absorbing duties, months have often passed without my finding an opportunity to write a single line, yet, even in the midst of incessant labour at other things, nothing forbade the subject on which I was engaged should be often in my thoughts, or that I should find in it a source of peace and happiness different, alike in kind and in degree, from any which other interests could either give or take away.

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Over whose acres walked those blessed feet  
Which, eighteen hundred years ago, were nailed  
For our advantage on the bitter cross"—

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